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VOGUE

NOVEMBER 20

THE DEBUTANTE

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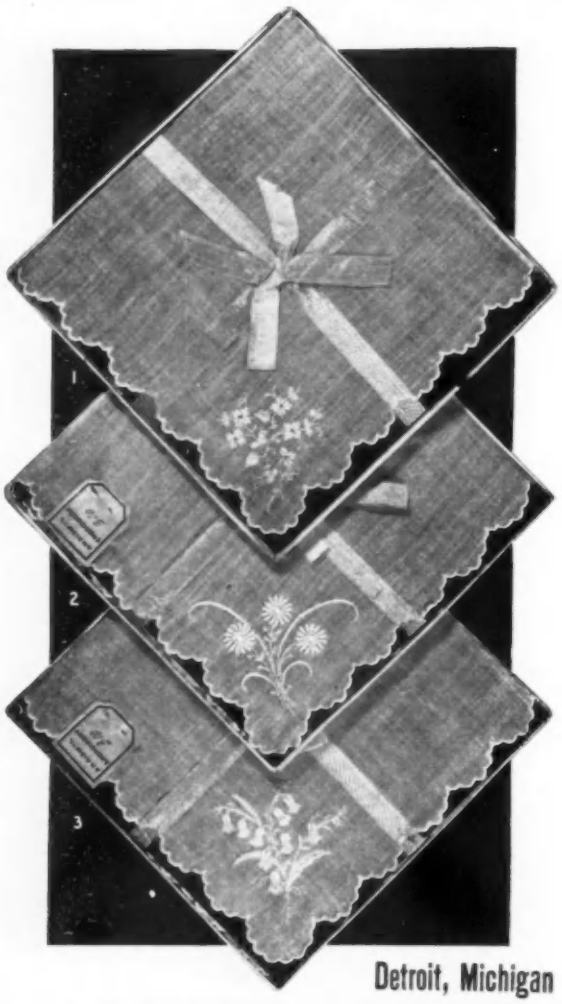

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(*Continued on page 867*)

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(Continued from page 866)

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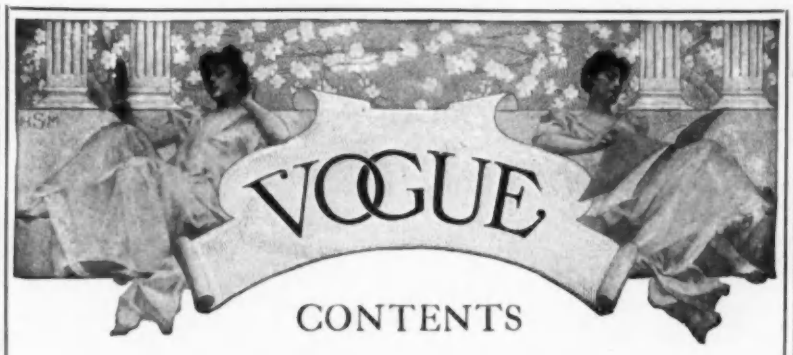

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GERALDINE FARRAR

OF THE METROPOLITAN OPERA COMPANY

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VOGUE

THE BRILLIANT REIGN OF OPERA

Intense Struggle Between New York's Rival Opera Companies Creates a Unique Situation in which the Public is the Chief Beneficiary

By Pierre Van Rensselaer Key

BEFORE admiring thousands, and with society's escutcheon stamped indelibly upon her banner, Mistress Opera, in all her glory, has made her first curtesy of the season. New faces have appeared beyond the footlights; a vast array of fresh and brilliant trappings has sprung up, and above all has hovered the atmosphere of supreme endeavor to win favor from the court that wields the sceptre. If momentary distractions arise, such as the not-to-be-resisted Horse Show, they need cause no fear to the kings and queens of song, for opera reigns supreme, and to her feet flock the hosts of loyal fashionables, ready to be swayed by the notes of priceless voices.

As in other autumns, the first sweep of the violins in the orchestra marked the flutter of society's wings, and although a decade ago, we had but one operatic shrine of worship, and although the Metropolitan still stands proudly aloof, the newer Manhattan is plodding determinedly behind. And after all, despite the spirit of competition for the latest new works, and an endless strife to obtain unheard Marios and Pattis, the opera is all under the same broad standard.

CHARLES DALMORES AS LOHENGRIN

One of the established favorites of the Manhattan Company

One week ago last Monday evening it was the Manhattan that showed New York the operatic way. Nor on this occasion was it an old-time opera that rang in the season, but one of the modern compositions, never before heard in America—Jules Massenet's "Herodiade," with Lina Cavalieri, Jeane Gerville-Reache, Charles Dalmores, Maurice Renaud and a newcomer, M. Villier, a basso-cantante, in the principal rôles. Last Monday the Metropolitan blazed forth before an enthusiastic assemblage with "La Gioconda," by Ponchielli—conducted by Arturo Toscanini—and in the cast were the great Caruso, Emmy Destinn, Louise Homer, Anna Meitschik (who made her debut), and M. Amato.

Since these openings New Yorkers have had "La Traviata," with Luisa Tetrazzini

MARIETTA MAZARIN

A new dramatic soprano of the Manhattan Opera Company

and the long-expected Irish tenor, John McCormack, at the Manhattan; "Aida," with Marietta Mazarin (another reputed prize), Giovanni Zenatello and the ever-faithful Mario Sammarco, as well as Mary Garden in "Thaïs." Moreover, there has been another presentation of the perennial double-bill, "Cavalleria Rusticana" and "I'Pagliacci," by Director Hammerstein, and the launching of his opera comique with one performance each of "La Fille du Madame Angot" and "La Mascotte." And, as a sort of extra measure, there was another American premiere of heavy opera in Massenet's "Sapho," this time with Mary Garden in the stellar rôle.

Meanwhile Giulio Gatti-Casazza and Andreas Dippel have not been idle at the larger

EDMOND CLEMONT, OF THE PARIS OPERA COMIQUE

A tenor who is singing in the Lyric Section of the Metropolitan Company

institution, the Metropolitan Opera House, and theirs being the recognized institution, custom has made its usual deference and obeisance. But this season the company has ventured into fields where the scope is wider, and to enable it to wander under stimulating conditions of proper sort, The New Theatre has been placed at its disposal for opera comique and lyric opera.

Already "Werther," in which Edmond Clemont, the greatest of opera comique tenors, made his New York debut with Geraldine Farrar, has been given, and "The Bartered Bride" has gone its initial way, with Alma Gluck, a light soprano, asking first public consideration. At the Metropolitan Leo Slezak, the Czech tenor, who is said to rival Tamagno, has made his first American appearance in Verdi's strenuous "Otello"; and "Madame Butterfly," "La Boheme," "La Traviata" and "Lohengrin" have passed in review, with new singers in the persons of John Forsell, baritone, and Lydia Lipkowska, coloratura soprano. Emerging from the trials of a first performance at The New

Theatre are Dinh Gilly, the Algerian baritone, and Georges Burgeois, a French basso-buffo. Verily, no other season has ever been ushered

MARIO SAMMARCO, AS BARON SCARPIA IN "TOSCA"
One of the Manhattan Company's older members

in with so many untried voices and such a generous measure of new material to tempt the musical palate of an opera-hungry public. Before the twenty weeks have passed, former achievements, which we have pointed to with pride, will have been totally eclipsed, for both companies are after records and, if we mistake not, erstwhile statistics are destined to be annihilated.

Prior to the time, four years ago, when the Manhattan Company sprang into instant being, the Metropolitan meandered placidly on its uneventful way. Content in fancied security, Maurice Grau, and, after him, Heinrich Conried felt their position unassailable, and although novelties, and a few new singers, were occasionally presented, superlative effort was conspicuous by its absence. But changes come with the years and now all this is different.

Indeed, at the beginning of this—the Metropolitan's twenty-sixth and the Manhattan's fourth year—the operatic ships, following preliminary launchings, are bounding over the musical billows with every stitch of canvas fully spread. In some respects it is the critical season, for upon the results accomplished will the future of each organization, to a larger extent, perhaps, than the public realizes, depend. They are struggling for the supremacy, these two musical Goliaths, and, equipped with the most expensive and supposedly capable operatic facilities obtainable, who can tell which will carry off the spoils.

Considering first the older and socially superior organization, the Metropolitan, one beholds a huge and well nigh perfect musical machine, backed by a group of men whose individual fortunes mount into millions, and, reinforced with the power of a long-held prestige, this institution also has Enrico Caruso, the emperor of tenors. Thirty-two new principals will be heard at the Metropolitan and The New Theatre this season, and there will be available for production twenty-two new operas, fifteen operatic novelties and revivals, two new ballets, and several pantomime ballets, arranged especially for the Russian danseuse, Anna Pavlova, and her associate, Michael Mordkine. Beyond all this, and as evidence of the thoroughness with which the productions are being made, is the money that is being spent on new scenery and costumes. Thus far one hundred and fifty thousand dollars has gone into the purses of the designers in the foremost ateliers of this country and Europe, with the work by no means fully done. In every department at the Metropolitan those who look may see startling changes of method, and where it was formerly usual to hear, "that is very good," one now hears, "we cannot stop at this." Within the last few weeks this operatic institution has been developing into a sort of musical octopus, and, following announcements of a plan to give a two months' season at the Châtelet Theatre in Paris next May and June, have come others, disclosing affiliations with the newly formed Chicago Grand Opera Company and arrangements for the Metropolitan's appearance in Atlanta and St. Louis under the gentle stimulus of large guarantees. Is it any wonder, then, that this organization has gradually increased its forces until, at the present writing, they number eighty-one principal singers, two complete orchestras, a similar number of choruses, a ballet of eighty, three new conductors (besides the four first musical leaders already under contract), and a new premiere danseuse?

Never before in the history of music has anything like such an aggregation been assembled under one roof. Never have the citizens of a single community been privileged to support a company formed to present with equal facility and artistic excellence operas of the Italian, French and German schools. Practically there are three opera companies, and for their support, before the season closed, it will cost in the neighborhood two and a half million dollars.

JOHN FORSELL AS DON GIOVANNI
A famous baritone to be heard at the Metropolitan this season

When the great Pavlova, whose pirouettes, airy flights through space and nimble kicks for fifteen performances will cost William K. Vanderbilt, Otto H. Kahn, and their director colleagues of the Metropolitan, nearly twenty thousand dollars, advances on the scene, we are promised some ethereal dancing. Likewise, are we told that Marie Delna, the far-famed contralto marvel of the Paris Grand Opera, will hold us under the spell of her heart-throbbing tones. Other new sopranos are Jane Noria, Jane Osborn-Hanna, Alice Nielson, Anna Case and Vera Courtenay. Four of the newest contraltos are Florence Wickham, a Pennsylvania girl, Jeanne Mauberg, Elizabeth and Mareska Aldrich, the last named at the Manhattan last season, and among the tenor newcomers are Herman Jadlowker, Leo Davaus, Wilhelm Otto, Georges Regis, Umberto Sancarli and Glen Hall. Valiantly bearing the baritone's standard for the first time in the United States will be Henry Dutilloy, Anton Ludwig, Vincenzo Reschiglan and Clarence Whitehill, while deep-toned bass notes from Marcel Reiner, and others of his class, will roll through the Metropolitan for the very first time. The noble voiced Gadski, and our own great soprano, Geraldine Farrar, will again come to claim their plaudits, and so, too, will Fremstad, Bonci, Scotti, Martin, Hinckley, Blass and Lillian Nordica, who has been missing from Metropolitan casts these past two years. Among the conductors, Vittorio Podesti, of the St. Petersburg Royal Opera, and Egisto Tango, formerly of Vienna, and Max Bendix, Theodore Thomas' late concertmeister, will wield the baton.

Where and when, demands jubilant New York, has the musical world gathered such an operatic complement as this formidable array? And well it may ask, for the programme undertaken is well nigh staggering, even to this organization. Besides presenting the standard

JANE OSBORN-HANNA
A new American dramatic soprano who sings this season for the first time at the Metropolitan

repertoire which has prevailed during the last few seasons, there are scores of new operas and novelties from which it is promised that generous selections will be made. Pre-eminent in importance, and leading the list, march Goldmark's "The Cricket on the Hearth," Humperdinck's "The Children of the King" and "The Pipe of Desire," by Converse. These operas, all to be sung in English, will either make or break the movement for performances in our tongue, but that they are to be presented is, apart from all other considerations, a victory of incalculable significance.

Franchetti's "Germania," with Caruso in the leading rôle, Bruneau's "L'Attaque de Moulin," Laparra's "Habanera," Lehar's "Amour de Tziganes," Tschaikowsky's "Pique Dame," Leroux's "La Chemineau," Salvayre's "Solange" and Kienzel's "Der Evangelimann" are a few of the twenty-odd new operas whose exclusive American rights are vested in the Metropolitan.

Among the interesting revivals which can confidently be counted on are Gluck's "Orfeo," Weber's "Der Freischutz," Lecocq's "La Fille de Madame Angot," Lortzing's "Czar und Zimmermann," Flotow's "Alessandra Stradella," Boildieu's "La Dame Blanche," Delibes' "Lakme," Donizetti's "La Fille du Regiment" and Maillard's "Les Dragons de Villars." Of the new ballets, Bayer's "Wiener Walzer," and Chopin-Glazounow's "Les Sylphides" seem certain to be forthcoming. And supplementing this stupendous undertaking comes the announced presentations of Wagner's "Der Ring des Nibelungen," three performances of "Parsifal" and two renditions of the fairy opera "Hansel and Gretel." In all there will be one hundred and twenty performances of regular opera and forty of opera comique and lyric opera—an achievement, so far as mere quantity is concerned, far in excess of anything heretofore attained.

Measured by previous standards, the task the Metropolitan has set itself this year is too lofty to justify comparisons. In nobility of purpose it rises to unattained heights; it dazzles with the brilliance of its scope. Yet, without the incentive furnished by one man there can be no question that it never would have been attempted, and this man, who stands on the opposite side of the operatic fence, is Oscar Hammerstein. Let us see what he is to do.

FLORENCE WICKHAM AS CARMEN
A new contralto of the Metropolitan forces

Richly caparisoned, boldly announced, with every participant serenely confident of substantial success, ride the two Massenet operas "Herodiade" and "Sapho." Closely following appear Strauss' "Elektra," triumphantly hailed by Europeans, and "Feuersnoth," "Cendrillon," "Zaza," "The Violinmaker of Cremona" and "Natoma," the last named the joint work of two Americans, Victor Herbert and Joseph D. Redding. With the still comparatively new operas of last year and that preceding, again at his disposal, Mr. Hammerstein stands securely on firm, fruitful ground. But as the Metropolitan plunges into the realm of lighter opera so, with a similar object in mind, does the Manhattan impresario shape his course, and "La Grande Duchess," "La Belle Helene," "Chauve Souris," "Le Jour et le Nuit," "La Dame Blanche," "Le Roy d'Ys," and "Les Dragons de Villars," are a few of the works which are now being prepared.

Marietta Mazarin, Mme. Carmen-Mellis, John McCormack, M. Villier, Henry De Vries—a French tenor excelling in opera comique—Henriette de Lorme—a light soprano of whom much is expected—and M. de la Fuente, Anselmi and Straram, conductors, are the chief newcomers who will face American audiences at the Manhattan for the first time in their careers.

These artists, with the principals who have helped place the Manhattan Company among the great operatic organizations of the civilized globe, must carry the brunt of the eighty regular and forty light performances which will make Mr. Hammerstein's season. As at the Metropolitan the Manhattan will have two orchestras, two choruses, six conductors, a ballet of eighty, and new premieres.

Numerically at least, the Manhattan forces are not as imposing as those arrayed with the rival institution, but everything considered, their capacities are scarcely less effective, for each singer, each musician and each executive works toward one end—to make every move count to its fullest extent. Here, too, large sums of money—one hundred thousand dollars, declares Director Hammerstein—have been spent on new scenery.

For all that he has done, both directly and indirectly, to further the cause of opera, Oscar Hammerstein deserves unstinted, unswerving support. Alone and with but his own resources to count upon he has courageously entered a fray where only the wealthy have dared venture. Forcing his rival to extraordinary measures he has likewise created conditions he, personally, has had to meet, and today, in the prime of his strength, he is calmly reaching for first honors. Whether he is to grasp them or by the fates' decree they are to slip through eager fingers into the Metropolitan's clasp, remains to be seen; and the public itself must award the prize.

However, Mr. Hammerstein has evidently made up his mind no longer to submit to the unfair conditions prevailing in the opera situation at Philadelphia, and in a speech he made after the first performance of Herodiade in that city he said:

"The patrons of the Academy of Music opera guarantee $7,500 for each performance given by the Metropolitan Company here, so why should I not be treated in the same way? Why should such a condition exist? Why should you force such a situation upon me? Hence I must insist that before January I receive a guarantee, or call it an assurance if you will, so that I will not stand a financial loss. I say this in no spirit of dissatisfaction at the way my efforts have been received here, but even with large receipts it is impossible to feel sure that a great financial loss will not take place at some time. If the Academy performances are guaranteed, why should not mine be? If the Academy performances are not guaranteed I am willing to have mine remain as they are. All I ask is fair play, to be treated in precisely the same way."

JANE NORIA
A young and pretty woman who is a new member of the Metropolitan Company. She will sing dramatic soprano rôles

MARY GARDEN AS SALOME
Miss Garden's rôle will probably be known hereafter as the "wicked" Salome in contradistinction to the "good" Salome of Herodiade

AS SEEN BY HIM

Entertaining for the Debutantes—Mayors in this Country and in England—The Cost of Bringing Girls Out—Luncheon Parties are Especially Popular

IT is somewhat of a puzzle to know how to crowd in all the various entertainments for the many debutantes in the short space of two months. In some ways New York is provincial. It nas its traditions, and it dislikes to give them up. Debutantes must be introduced in the latter part of November and in the first two weeks of December. There should not be, to use a popular term, any leftovers for January, which is the month of the ball and the dinner dance, and so the "coming out" dances, as well as the receptions, began early in November, and were kept up until after the meetings of the dancing classes. In London, or Paris, there are sometimes six or seven dances in one evening during the seasons, and people pass on from one to another, showing themselves for a few minutes here, having supper there and perhaps appearing at another place before going home. In Paris I believe the dances given for debutantes are called bals blancs, and at them there are many chaperons, for a French girl, as a rule, is seldom left alone with a man. However, to-day I hear that the rules are less rigid than they were in the past generation.

The bal blanc is not as tiresome, perhaps, as the reception—invariably held in New York in the afternoon—but, as I have already said, the last named entertainment is a meeting place for old friends. As a rule, there are too many invited, the rooms are apt to be close, and the "refreshments" are sometimes on too liberal a scale. Champagne is a wine to be taken moderately at dinner, at supper, or at wedding receptions; otherwise it is not the best form to serve it before candles are lighted, when punch, orangeade and mineral waters are quite sufficient.

ELECTION DAY DANCES

Taking advantage of the holidays, several hostesses gave dances for their debutante daughters at their country houses, and later on they will entertain again in town. Mrs. J. Allen Townsend had a luncheon for debutantes at her Ardsley place on Election Day, and this was followed by a dance. It was a most happy inspiration, for Ardsley is only about an hour from New York by motor, so that the men who voted in town did so early, and then went out for the day. Tickers at the country clubs and arrangements for getting the returns at country houses gave everyone news of the results without having to brave the Saturnalia of town, and besides a municipal election does not possess the general interest of a presidential contest. The mayor of a city like New York is not apt to be a person of great social position, although several of them of late years have been men of distinguished families. The wife of a mayor of an American town has not even the duties of the "Lady Mayoress" in England, for the Lord Mayor of London is always knighted, and during his year of office lives in that dreary pile known as the Mansion House, where some entertainments are usually given. It is seldom that he and his family are of the fashionable set, as he is generally some rich city man; but nowadays lines are less rigidly drawn than in the past, and in the smaller cities in England I believe the Mayor is usually knighted on the occasion of a royal visit.

MAYORS PAST AND PRESENT

Mayor McClellan and his wife have left the fine old house on Washington Square, which has been their home for the past five years, and for the present, at least, have taken an apartment on Madison Avenue. Former Mayor Low and Mrs. Low have a charming home at East Sixty-fourth Street and Madison Avenue, and as Mr. Low has been president of Columbia University, besides holding other public positions, he has gathered around him a delightful set of people. The late Abram Hewitt, and the late Edward Cooper, were also men of prominent social position, but their families took no part whatever in any municipal entertaining.

We have had some most absurd mayors, who have done absurd things, but visiting foreigners of distinction do not look for the graces of a Chesterfield in the deportment of municipal officials in cities and capitals abroad, and still less expect to find it here.

THE DEBUTANTE LUNCH A NEW IDEA

The luncheon for debutantes is a new idea, and novelties are not as thick as autumnal leaves in a Vallambrosa. Mrs. Robert Varnum will bring out her daughter, Miss Anita Ingersoll, in this way, and some men may be asked to join the party after the luncheon, as the affair is to be given at a restaurant in town. At the end of the month, nearly all the New York debutantes of the most fashionable sets will be seen at the Junior Cotillion; on the same evening the Baltimore buds will assemble at the Bachelors', a time honored institution of their city, and Mrs. Mason's dancing class, in Philadelphia, will have its first meeting in December. Each city has its assembly, or its series of dances, and years ago girls who came out only in this way—that is without any special entertainment being given for them—were said to have made their debuts by subscription. It was rather a cruel way of putting it, but at any rate every girl is now determined to have a separate entertainment, whether it is a simple tea, a large crush reception, with the usual dinner and theatre to the receiving party, or a dance. It is naturally quite an expensive undertaking, because there are so many items to be considered, especially in small households. In a large establishment, with a retinue of servants, one arranges that a certain sum each year be appropriated for entertaining, and as one's menage must be run more or less on the plan of an hotel, one can get up a dance, or a cotillion in a minute. But it is otherwise when one must call in a force of extra people to provide an awning, music, flowers, refreshments, a man to call carriages and footmen, or special servants. And when, in addition to this, one gives a party to the play, with dinner before, supper and dancing afterwards, extra motors, and other expenses, it is difficult to bring out a young girl well—that is to say, in the best New York fashion—without spending a few thousand dollars. And this does not include gowns.

THE BACHELOR AND BENEDICT

But, after all, everything is comparative. There are bound to be heartburnings, and rich people, as a rule, are given to peculiar economies, while regarding what appear to be extravagances as necessities. A young married woman told me some years ago that she did not see how it would be possible to exist without a private secretary, yet she had been married only about two years to a millionaire, and before that time was not only quite poor, but seriously debating the proposition of going out and taking some such position herself.

In one's bachelor days, one may be contented to live in one room, and to take one's meals at one's club, or at some small restaurant, when not asked out. Or at best, one may be satisfied to have a flat with other men, and a Jap to do the work. But later on a motor becomes a necessity; one must have a country house and there must be an occasional trip abroad, and perhaps a box at the opera or at the New Theatre.

THE FASHION OF THE LUNCH

To return to luncheons—they are being given much more frequently now than in other days. We are having more holidays, perhaps, and on Saturdays town looks forlorn after one o'clock. Certainly they are much in favor at Tuxedo, as at all the country places within motoring distance of town, and at Chevy Chase, near Washington, Sunday is always so gay at this time that tables have to be engaged weeks in advance. Mr. and Mrs. John R. McLean give Sunday breakfasts at Friendship, their suburban home, to as many as one hundred guests at a time, and perhaps we are gradually returning to the primitive idea of having our heaviest meal at noon, or at one. Many people in town entertain during the season with Sunday luncheons, and in the evening either dine with friends, or go to one of the restaurants. However, women usually stay at home until six, or at least are visible until that time, for they must have a day on which men can call. Several of the November brides gave large luncheons shortly before their wedding days, inviting the entire bridal party and intimate friends. I believe there exist, even in New York, certain houses where they dine at two o'clock on Sunday, and after all the serving of soup and a few other things changes the character of the meal. Some old-fashioned hostesses cling to bouillon—perhaps because they have pretty china cups—but otherwise it is quite out of fashion. Three courses are ample for luncheon, which begins with hors d'œuvres and should include one entree. Then there is a roast, or chicken, or chops, or anything of that kind, and a salad and simple dessert. One wine, usually Rhine, or hock, or claret, may be served, and a half hour after luncheon, as well as dinner, bottled mineral water (the imported is better form than the domestic), should be brought to the drawing-room. Once every few seasons there is something really new in the way of things to eat, but I have found that the old-fashioned

(Continued on page 896)

MRS. BOURNE, SIR THOMAS LIPTON AND THE MISSES BOURNE SEE AN AMUSING INCIDENT FROM COMMODORE BOURNE'S BOX

MR. H. P. WHITNEY AND MR. AUGUST BELMONT

MRS. PAYNE WHITNEY, MRS. ARTHUR SCOTT BURDEN, MRS. NORMAN WHITEHOUSE AND MRS. COURTLANDT BARNES

MISS NANCY STEELE, DAUGHTER OF CHARLES STEELE

MRS. RICHARD McGRANN, MR. ALFRED VANDERBILT, MR. REGINALD VANDERBILT AND MR. RICHARD McGRANN

MR. LAWRENCE WATERBURY, MISS ELEANORA SEARS, MRS. RICHARD McGRANN AND MR. ALFRED VANDERBILT

WATCHING THE RACE FOR THE VANDERBILT CUP

THE INTEREST OF THE "SMART SET" WOMAN IN GOOD GOVERNMENT

HOWEVER inclusive it may seem to the young girl, the social world of society does not in reality constitute all of life, and therefore those responsible for her training during the earliest days of her career should see to it that her vision is not circumscribed to the limits of society interests and experiences. The broadening influences of world contact, which are so important in the training of her brothers, do not come the way of the debutante—indeed for all the practical knowledge she gets of political or economic affairs, she might as well be the inmate of an Oriental harem, and, since in this country the ideal woman is not she of the cloister type, when the sex ignores the broader aspects of life that lie beyond the drawing-room and its ramifications it does not fulfill its highest attainable destiny. In fact, the leisure class woman, whose position gives her immense influence and who, above all others, is so favored by circumstances that she can easily take part in public movements of one kind and another, as a rule holds herself so aloof that the women municipal associations almost despair of ever being able to interest her in municipal affairs. Approach the usual run of women of this class in behalf of crippled children or blind babies, and they show interest at once, because the obvious need grips their hearts; but talk to them of civic righteousness, or municipal housekeeping, and they yawn and decline to contribute either money or service to the cause. And yet, did they but realize it, the unfortunates they assist not only could be aided more helpfully, but could frequently be placed beyond the need of further aid, if the conditions of municipal administration were improved.

Moreover, in addition to the advantages reaped by their beneficiaries, their own economic interests would be conserved if women became intelligent in regard to civic matters, for there is no fact more apparent than that the leisure class is severely blamed (and it is hazardous in a democracy to incur the enmity of a large and growing group of voters) for all the misuse of public moneys that results in rent raising and other necessary price advancing. The existence of this under current of hostile sentiment is not known to most women, nor do they appreciate that the supposedly butterfly life they lead is regarded with smoldering rage by women and girls who toil hard and wearisomely for pittances, but it is time they realized that those demagogues in the forum, and in editors' chairs, who delight to set class against class have so largely misled and embittered these poor people toward the rich that a large and influential group of them is openly committed to the doctrine of "putting a stop," as their leaders phrase it, "to the cutting of coupons."

When in a New York municipal election an unscrupulous professional "friend of the people," who promises wild changes, can poll a vote of about 145,000, while the Socialists at the same election poll about 120,000—making together 265,000 votes, or nearly half, out of a total registration of some 600,000, for the leaders of discontent—it is evident that all the forces of law and order cannot too soon begin to work aggressively for constructive progress. And in this movement, as imperative as it is worthy, the young debutante's interest should be enlisted through the formation of girls' clubs in charge of competent men and women, who will present the less obvious but more fundamental aspects of current events, and direct the study of civics.

The New York girl of the upper and lower East Side has the advantage of the more sheltered girl in this particular. She informs herself as to questions of government, and the like, through study of the Socialist authorities, and this she does so assiduously that it is a matter of general knowledge that she knows more about political economy than the majority of adults of all ages in other parts of the town. Unfortunately her reading is usually restricted to yellow journalism, and to authorities which present the rich as oppressors of the poor, and the poor as political and economic martyrs, defrauded of their rights. Of course such study inevitably breeds discontent, and—since the ultimate master of this country is public opinion—well-to-do people cannot afford to have the masses trained by radical teachers alone. Would it not be better if women and girls of the leisure class, after first adequately informing themselves in regard to public questions, became missionaries to preach the gospel of good—because just—government to their own class, and to the poorer classes in the community? Patriotism and enlightened class self-interest alike call for some such public-spirited effort on the part of the girls and women of the "smart set"—and there is no time to lose.

EVENING GOWNING AT PARIS THEATRES

SMART DRESSING AT A FIRST NIGHT—DELIGHTFUL COMBINATION OF FUR AND DOTTED CHIFFON—ODD TREATMENT OF TRAILING SATIN SKIRT —SUMPTUOUS EVENING CLOAKS—EMERALD VELVET GOWN OF GREAT DISTINCTION—BERTHA OF BROWN FUR ON WHITE SATIN—THE BANDED HAIR UNBECOMING TO THE MANY—VIOLETS IN HIGH FAVOR

THE toilettes worn on the stage, and among the audience, the first night of "La Rampe" were charming surprises—the latest word of the autumn modes. Lovely Mme. Brandés wore in the third act a Louis xv gown of Dubarry rose brocade, most dignified in its sweeping lines. Trimming skirt and corsage was splendid Venise lace, embroidered in gold and encrusted with raised gold roses; about the pointed corsage the lace was held by large diamond buttons. With this gown was worn a manteau of rose-colored silk richly embroidered. Of silk voile, of the beautiful gray, called "nuage d'automne," hung over rose-colored Liberty silk, was a second toilette. The voile was belted high with chestnut colored velvet and a lace fichu softly finished it; all over, the voile was lightly embroidered in gold threads.

A gown of white Liberty satin, worn in the third act by Mlle. Derval, had a long tunic embroidered in fine pearls, accented by great pearl cabochons. In the foyer, between the acts, I admired a toilette of gold-colored moiré silk brocaded in quaint designs, mediaeval figures in gold. The corsage of gold net was trimmed with cream Venetian lace and narrow bands of galloon set with topazes. (See illustration.)

FUR AND CHIFFON

The use of fur on an evening gown was delightfully shown in a toilette of white dotted chiffon hung over white Liberty satin. Narrow bands of brown fur edged the open front of the tunic and banded, three times, chiffon puffs that circled the hem of the short skirt. Also the fur followed the edge of the corsage, open, over an *intérieur* of white plaited chiffon. At the top of the white satin belt, fastening at one side in a long bow, clasped with a large diamond button, oddly disposed but with great charm, were crossing pieces of brown moiré ribbon. (See illustration.) A white tulle gown embroidered with iridescent beads, set in tiny clusters, and hung over opalescent silk achieved a great success. The narrow scarf loopings, that are so well shown in the drawing, were of palest green chiffon. The scarf was caught at intervals with clusters of opal balls. A scantily trailing skirt of black satin had an odd drapery; merely lapped about the figure it fastened at one side under a large jet and steel ornament and hung in perfectly straight folds. Of Venetian lace, the lovely corsage was embroidered with small black jet tubes and trimmed with steel and jet embroidered bands. (See illustration.)

SMART CLOAKS

The lovely wife of an Englishman, a sculptor, living in Paris, wore for an evening cloak a veritable *chose ancienne* two centuries old, a great Cavalier cloak of wonderful old silk; the finely ribbed taffeta seen in museums, and often used for draping the windows of old palaces. It was of a wonderful shade of red, enchantingly softened by passing years! Torn to rags, the old lining had been replaced by one of mat, ivory tinted satin. A Capuchin hood lined with the same satin was edged narrowly with brown fur; it closed at the throat with ancient clasps of dull beaten gold. Another of golden brown mousseline de soie, striped half inch wide with velvet, marvellously looped and draped into cloak form, was lined with soft thin golden satin and trimmed with yellow fur. Great gold and brown chenille tassels kept the folds in place. And fancy a long loose coat, touching the floor, of spotted ermine widely bordered with black skunk! There was a deep shawl collar of the skunk, lapped widely to one side; the fur narrowed as it reached the waist line and continued to the edge.

GREEN VELVET AND ERMINE

In a box sat Mlle. Lavallière, wonderful in a gown of emerald velvet. The little corsage, with its tiny puffed sleeves, was bordered by a wide, shaped band of unspotted ermine. Falling low on her shoulders, to the edge of the fur, a necklace of jade and pearls dropped a pendant directly in front. On her head, covering all her hair except a few light locks in front, she wore a Madame de Staël turban of antique gold net with raised gold embroideries. A tall green aigrette was held in place by an oval shaped emerald. (See illustration.)

Scant, clinging models are still in high favor for superb silks and satins. The left figure shows the gown of gold embroidered moiré, and the right figure the odd drapery of the trailing black satin skirt described in the text

BROWN FUR BERTHA

A beautiful American in the audience wore an adorable toilette of white liberty satin. Belted high with a satin sash that, after knotting in front, dropped long tasseled ends to the hem of the skirt. The low corsage was finished by a close fitting bertha of golden brown fur. Cut *en forme*, showing no fastening, it must have been slipped on over the head to settle itself in place low about the shoulders. Meeting her in the foyer, at the end of the performance, I had an opportunity to admire her cloak—a gorgeous thing of gleaming, flame-colored satin. This, too, was trimmed with fur, matching that on her corsage—a wide collar of it with many hanging tails. Satin lined it; an exquisite shade that seemed only a fading away of the brilliant tones of the outside material. After the fashion launched last winter, now become quite common here, her hair was wound close to the outline of her head, leaving a few curling locks to fall over the forehead. A charming method of hair-dressing, wonderfully becoming to a well-shaped head, with regular features, it is regrettable it can be bought at the smart coiffeurs, ready made! and at a price that will preserve its exclusiveness only a few weeks longer.

With black hair smoothly banded in this fashion, a Spanish seeming woman was lovely in a black velvet costume. The long skirt was lightly gathered to the round waist of the bloused, low cut corsage. Gold broidered the top edge, and the small puffed sleeves; a wide ribbon of black satin tightly bound the slender waist, and hung in loops and ends on each side; large gold balls finished them in a manner original and attractive. In her hair she wore one of the new barette-like combs, in gold filagree, sparkling against the setting of her dark locks.

VIOLETS REIGN

Yesterday, with weather like June, tea rooms and the walks in the Bois had all the gaiety of summer time. Women wore summer gowns under long fur coats, throwing these over their chairs, inside the restaurant, or they donned their newest autumn gowns with no wraps of any kind, dragging fur stoles on their arms. Since the first fresh, sweet violets appeared in quantities every woman wears a corsage bouquet of them. They made an adorable finish to a costume of black liberty satin and velvet, seen yesterday at Pré-Catelan, a great bunch of the fragrant, pale purple blooms being thrust inside the velvet belt of the satin corsage, open, over an *intérieur* of white lace. The satin skirt, gathered lightly to the round waist, was hemmed knee high, with a shaped flounce of black velvet; the top of it, cut in small round scallops, was joined to the upper part of the skirt by satin-covered buttons. Her large bi-corne hat, covered smoothly with black velvet, had no trimming save one small black feather pompon held by an enamelled green, purple, and gold ornament, with a dangling drop.

The violets made a pretty, accenting note to a costume of thick, hairy, white cloth, made with a short skirt, and a loose coat, so long that not more than six inches of the skirt showed beneath. Great horn buttons trimmed the coat, and there was a mannish-shaped collar and revers, faced with white watered silk and hemmed with thick white silk braid. A little neck piece of chinchilla fur, and a toque of it, trimmed with gray aigrettes, were fascinating accessories. Topping a costume of bronze colored satin, I greatly admired a large hat of white moiré silk. On the edge of the high crown posed a flat looped bow, hemmed with sable fur. The outlines of the hat were very severe, the moiré being laid smoothly over it.

REVIVAL OF SKIRT MODEL

Hanging in full *godets* at the hem, quite after the mode of a dozen years back, a

Chiffon and fur combine delightfully in charming evening toilettes

gown of old blue silk was overhung with a long tunic of black mousseline. Through its transparency showed the braid embroidery on the skirt and corsage beneath. It was belted with black satin, the low cut neck, and the short sleeves were hemmed with blue fox. A wide band of the fur finished the hem. Jaunty and youthful on a slender figure a costume of khaki serge had its hip long coat, belted with brown leather, trimmed with a deep shawl collar and cuffs of skunk. The wearer carried a huge muff of skunk and a big flat button of it held an aigrette that

The Madame de Staël turban, worn by Mlle. Lavallière

trimmed her velvet turban. This, with the audacity of youth, she wore tipped low at one side, touching her left eyebrow!

MME. F.

GLIMPSES

THAT—

Picture frames should ofttimes be in color harmony with the chief and dominating color in the painting which they enclose, is a new departure for this country and one that is well worth a study; two of the Dutch paintings recently on exhibition in New York offered this opportunity. This heretofore undreamed of color venture requires the utmost discretion, however, in its carrying out, and it should be turned over to an expert, else the result is likely to be fatal to the work of art.

SOME—

Smart women at a recent luncheon discussed—in the most matter of fact way—the number of hats costing from $100 to $150 apiece that they had been buying. When white aigrettes, that cover the tops of hats, cost from $60 to $80, one need not be surprised at the advanced prices in millinery sales. Fur hats, with sables, for instance, are still more expensive. Matrons who give rose-bud dinner parties with theatre seats engaged, should know that whatever gown they may wear, a black hat is the supremely smart choice this season.

TO—

Find a really handsome scrap-basket has heretofore proved to be hunting for the unattainable, when the ribbon and flower trimmed style was unsuitable for the particular room in view. All this has been changed, however, since baskets of beautiful gilt, exquisite in workmanship, were introduced, these having wreaths and garlands of carved and leaf-gilded roses and foliage, in high relief. They are lined with pale tinted silks that show well between the open meshes, and offer attractive choice of color for selection. These scrap-baskets are worthy of being placed in the most artistically decorated interior of the finest houses.

COTILLION—

Favors, in good taste, extremely fetching in style, and pleasing to the dancers, as well as moderate in price, have not been an easy matter to secure. Heretofore, women who entertained largely in town have made such selections for both their winter and summer functions during their summer trips in Europe. That custom has been changed recently, for the home shop has been discovered where Paris novelties may be had as well as others ordered to be made after original ideas. General cables were sent of late by society women canceling their foreign orders when the new place of home supply came to their attention.

FLORENTINE—

Hand-carved lamp shade frames are the very latest thing of beauty for the drawing room, and the soft tone of the antique gilding blends in with any color scheme. The panels are usually of gold cloth or some quaint brocade with tinsel embroidered through it; or they may be of some semi-transparent fabric, rich in Italian embroidery of metal thread.

BITTER-SWEET—

And autumn leaves, even the dead oak and laurel, are being sought by town decorators for the Thanksgiving or other festivities that call for rusticity.

SLIPPERS—

Of gold or silver cloth peep out from beneath the beaded evening frocks and match the beads. Ball rooms will present brilliant scenes this season, for all is a-glitter from tiara to heels.

WARMING PANS—

Are appreciated when on week-end visits in country houses, where the antique, and open fireplaces hold sway, and the thoughtful hostess sees that every guest's bed is well "warmed" with this ungainly but useful article.

THERE—

Is a great craze for the long panel-shaped mirrors used to decorate walls. They are found in various sizes and always have a short upper section to break their length.

A girlish gown of white tulle embroidered in iridescent beads

For bed rooms mirrors have inserted in their upper sections colored prints of the Eighteenth Century, usually portrait celebrities, but for drawing rooms both mirror sections should be alike.

WHAT SHE WEARS

BROADCLOTH TO THE FORE—THE RUSSIAN COAT STYLE FOR DEBUTANTES—RIBBED VELVET SUITS—TAPESTRY BLUE SATIN CACHEMIRE HOUSE GOWN—THE AWKWARD AND UNBECOMING KNEE BAND STYLE—WHY IT WAS EVOLVED

BROADCLOTH, after all the doubt expressed as to its leading place this winter for afternoon costumes, has rapidly recovered any lost ground that warranted such conclusions, and has reasserted itself. Tailors find that the predominance of color choice lies in what they term "dark shades"; the very young contingent, however, favor the brighter tones of old rose, reds, greens and the yellowish browns.

Very little trimming is seen on the smartest suits, the preference being for braiding and inset shapes of the same cloth that produce attractive figure lines upon the coats. These insets are stitched down with a roll edge of the cloth, or have lines of soutache to define them.

RUSSIAN MODEL

Young girls, from a debutante period onward, look extremely well in a Russian style of costume, which consists of a short skirt, with the coat made in a waist effect with full coat skirt belted in. Sleeves, sometimes of half length, are cut in one piece with the bodice portion, which fastens on the left side. To give an easy graceful fit over the bust of coat a shaped piece is seamed in on each side of the narrow front panel which spreads into shoulders and sleeves. These two inset pieces are also shaped much in the same way in the back. The straight top cross line of each one may be braided as a band, or be cut in three long ornamental ends headed by buttons. An inch-wide braid to match the color of the cloth, or in all black, trims the bottom of the half-sleeves, runs down the left side of the bodice and is continued as well down the left side of the coat skirt. The collarless neck is likewise trimmed round with double rows of the braid, and this serves also for sleeve finish, with two buttons added. A high chemisette of lingerie shows off to advantage. There is a little flare to the skirt of the coat, and the panel seen on the waist front is also carried down the entire front of the skirt. For such costumes Russian toques of velvet, fur trimmed (or for the coldest winter months, the all fur hats), are the smartest.

SMART SUITS OF RIBBED VELVET

Ribbed velvet coat and skirt suits, in dark gray, are rapidly entering upon the tailors' list of smart apparel. The coats are either half-long, or shorter, and have double-breasted fronts, the neck finished with a long rolling fur collar of black fox, sweeping off into a curve towards the left hip, entering then into a side opening of the skirt. These openings are on both sides of the front panel and have at the start a narrow border edge of fur, the panels being held to the main skirt on either side by a pair of large crochet buttons, matching the suit material in tone.

Suit of striped cheviot, the jacket cut rather short in front and having a decided dip in the back. At the waist line in the back is placed a large cloth-covered buckle. Violet velvet forms the collar, cuff edge and small trimmings at the front of the coat. Hat of violet velvet trimmed with beige ostrich plumes

Both side openings are fur-trimmed in a graded form and merely show the narrowest edge at the first or upper button. From that point on the fur widens and borders the square shaped front panel upon the bottom of which is a fine bold design worked in jet beads. At the sides in the back this coat skirt has a jabot rippling line of fur in its wide width. There is a black velvet muff to correspond, which is also trimmed with the same fox fur, and borders of fox are also seen on the bottom of the coat sleeves. This ribbed velvet, in mulberry, red, rich royal blue and hunter's green is now a favorite with those who do not care to wear black or gun metal shades. Black, however, in velvet or cloth, is by long odds the choice for street wear, standing for true distinction.

MUSHROOM MODEL NOT DRESSY

There is this to be said about the afternoon hats to be worn with any style of costume: If the wearers wish to be in the lead of the latest style, they will choose only those with brims that roll up, and avoid the cloche hat with its downward brim bend and hiding face and hair. The rolling up of the brim need not extend all the way round, as one of the smartest models dips on one side—almost over the eye if properly worn—while it pitches aft very high on the opposite side. However, the latest movement which has been taken up by the best millinery houses (and which no doubt will be the craze in the coming spring), is the hat with the uplifted brim all round.

HOUSE GOWN IN BLUE SATIN

Two most becoming and smart house gowns, suitable for afternoon functions or for restaurant dinner wear, were shown at a recent fitting. One gown, in tapestry blue satin cachemire, had its long untrimmed skirt beautifully overhung by a net overskirt of the same shade, closely and finely wrought with two shades of blue cut beads. This overdress was much shorter in the back than in front where it dropped into two side points, the edges having all round an irregular outline of the design. The front of the collarless satin bodice had a flat fitted plastron of the same net work which was very closely wrought, while in the back the shaped piece was much shorter and had side straps that passed under the arms and were attached to the front plastron. A belt of the same network gave an unbroken line of bead ornamentation. The sleeves to this charming net creation showed a close-fitting half-length of the plain transparent blue net with a slight bottom fold edge of white tulle and gold thread lines.

THE KNEE BAND

The second gown was of black chiffon velvet, its long skirt train embraced about the knees by a flat circular band of embroidery upon a dull gold tissue. The handwork showed various deeper shades of old-gold silk running on the burnt tints, with touches of black and of brighter gold metal. This scarf band was in a low arch form in front, then it swept over the sides, and widened out so as to end on the sides toward the back in points that had irregular cut-out

(Continued on page 896.)

Photo by Curtis Bell

MISS HELENE DEMAREST, A DEBUTANTE OF THE SEASON

DAUGHTER OF MRS. WARREN G. DEMAREST

INTRODUCING THE DEBUTANTE

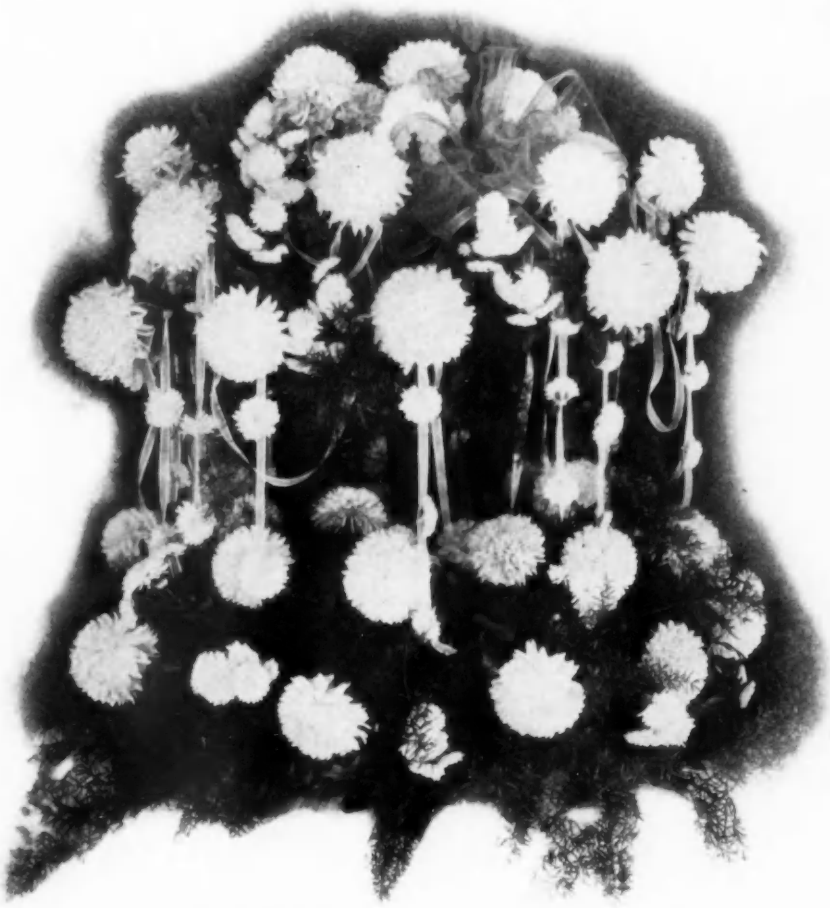
The Time Honored Afternoon Reception is the Most Usual Method—The Dinner Dance However, Now Considered the Smarter Thing—A Detailed Description of Both Entertainments

AN afternoon reception is the usual medium for introducing the debutante as it is the most inclusive and least expensive method of presenting a girl to all the friends and acquaintances of her family. The reception hours are between four and seven p. m., Saturday being often chosen for it, as on that day men are able to get away early from business and the college friends of the debutante are able to be at home for the week end. A replica of the proper form of the cards will be found on page 772 of Vogue of November 6. This lettering is engraved upon heavy white bristol board and sent either sealed by mail or delivered unsealed by messenger. Either method is correct and there is not much difference in price between the two kinds of service. Separate cards and envelopes should be sent to the members of a family (Mr. and Mrs. Jones of course together),one for Miss Jones or the Misses Jones and one for Mr. John Jones or the Messrs. Jones. They are sent to one's entire list of acquaintances, as well as friends. From ten days to two weeks in advance of the date is ample time for the invitations to go out. If in addition to the one large reception the intention of the hostess is to be at home a certain day in each week, add this information in the lower left-hand corner of the card—Mondays in December and January, Wednesdays until Lent, or whatever days have been decided upon. Often when the visiting list is very large and the house somewhat cramped for space two days are chosen instead of one. In this case they read:

Mrs. Elihu Jones
Miss Alice Jones
at home
on Saturdays, December the fourth
and eleventh
from four to seven
No. 3 East 81st St.

Effective bouquet for a debutante

If the debutante is a younger daughter place her elder sister or sisters, as Miss Jones or the Misses Jones, directly under the mother's name, the debutante's name following. Several of the young friends of the girl to be presented, usually from four to eight, are asked to receive with her. This simply means that they are present throughout the hours of the reception; they wear light gowns but without hats and are expected to chat with those guests whom they already know or may meet and to look out for their comfort by seeing that they are provided with refreshments. Two of the girl friends are asked to pour tea and chocolate, which are served from either end of the dining room table. It is not necessary for the mother of the debutante to ask one of her friends to help receive, but she may do so if she likes. Only the debutante and her mother stand at the door to receive, the mother taking her place nearer the incoming guests whom she first greets and then presents to her daughter, standing at her side. The receiving party, together with some of the young men guests, are usually asked to stop to dinner or an informal buffet meal is served them after the reception is over, this being followed later in the evening by dancing. Or the entire party is taken after dinner to the play.



A pretty table decoration arranged by John King Duer

GOWNS FOR MOTHER AND DEBUTANTE

The two smart models illustrated here were recently executed in Paris for one of the season's debutantes and her mother. That for the matron is dignified and appropriate without any suggestion of the staid or the middle-aged about it. The choice of color, of course, depends somewhat upon the coloring of the wearer and the years she may have reached. The original model was in pale hydrangea satin of the softest quality, veiled in smoke-color chiffon. The waist was entirely covered in hand embroidery, combining the colors of the gown—a faint yellow and oxidized silver thread. A plastron of the satin with the chiffon over it runs up to the bust, outlined in a double piping of satin. From the waist, the chiffon falls in a tunic ending below the knees, which shows a satin facing with grey silk tassels at either corner. At the back is a similar drapery of chiffon arranged under a fold of satin that marks the waist line, and ending at either side of the front under exquisite rhinestone buckles set in dull silver, with imitation aquamarines at the centre. The collar and tiny sleeves that peep out from the embroidered flap are of silver lace and there is a line of white at the throat. Puffs of grey tulle veil the sleeves.

Many lovely combinations could be carried out in this frock, for example: peacock blue and black, mauve and taupe, or old blue and grey.

GIRLISH MODEL FOR RECEPTION FROCK

White is usually chosen for the coming out frock, but it is quite as correct to select a delicate color and, as a matter of fact, pink or pale blue, green or maize yellow is often substituted. There are girls who do not look well in white, and certainly it is a mistake for them to choose it for their first formal appearance in society. The frock shown is in very pale rose pink chiffon taffeta, heavily weighted at the bottom so that it hangs in straight light folds. Over this is draped silk mousseline to match, which runs up over either shoulder and crosses at the waist. Tiny pink rosebuds are arranged about the neck and in a panel that slopes up in a point in the front. A band of fancy French net lace is laid between and under the flowers, the mousseline drapery being caught to the skirt at the back with a loose cluster of the roses. The sleeves are entirely of silk mousseline and tulle with roses tacked here and there.

Fetching French model for a debutante's afternoon reception gown

The girls who are to receive with the debutante may wear any light theatre or house gown. Cloth in white or in such colors as light blue or pink is a proper selection provided it is not made on too heavy and severe a style.

JEWELRY NOT PERMISSIBLE FOR DEBUTANTES

If a debutante wishes to be turned out in the best style during her first winter in society she will wear little or no jewelry, or at most a brooch, lace pins and a ring or two. Elaborate and costly jewelry is not good form and even those who are very well-to-do make it a rule not to wear handsome jewels until the début is at least twelve months in the background.

HOUSE DECORATIONS

Simplicity distinguishes the most effective home decorations for entertaining. The flowers that are always sent to a debutante being usually sufficient of themselves without any thing else. They are arranged in vases and jars and the bunched ones are laid on the mantel shelves, the piano, book cases or whatever offers an effective resting place. A large bowl filled with roses should occupy the centre of the dining room table or a simple decoration can be arranged by a florist and with the silver and china, candles, bonbons, etc., nothing else will be needed.

THE DEBUTANTE'S BOUQUET

One of the smart bouquets of the season is illustrated on the cover of this issue. It is a return to the fashion of our grandmothers—a rigid little bunch with roses arranged stiffly in rows, either all one color or alternating dark and light tones, which makes it even quainter. The lace frill is either of paper or silk tissue, and is sometimes seen in real lace. Streamers of ribbon fall from it to the hem of the gown. This revival appeared last winter and it is very fetching if carried with a gown adapted from the modes of the same period. The bouquet of Chatenay roses on page 879 was arranged for Vogue by John King Duer and is the correct thing to accompany a gown of more modern origin.

THE PROPER MENU

A reception taking place on one or two specified days call for more of a collation than the ordinary afternoon tea, but even it is informal in its provision and not largely bountiful. The table is spread with a table cloth, the flowers being placed in a silver or glass vase or bowl at the centre, this flanked by candelabra or candlesticks with colored shades. Pink is the color oftenest chosen for the debutante tea, and is always effective, but yellow or white is also good. On the table are placed dishes of fruit which decorate but are rarely eaten, and compotes of bonbonnières, matching in color the general scheme. What are known as twists or opera favors are good candies to choose, as they come in all colors, pink, green, mauve, yellow, etc. Any fancy spoons may be used on the table as ornaments. Dishes of fancy cakes and candied fruits will about fill the table. Everything except the tea, chocolates, cakes and bonbons, is served from the side table or from outside. The following is an ample menu: Strained chicken gumbo in cups; finger rolls, sandwiches, lobster à la Newberg, fruit salad, biscuit Tortoni, ice cream, small cakes, bonbons, etc. Three or four kinds of sandwiches should be provided, these being much more appetising if cut round or diamond shape.

Punch is provided or not as one chooses; usually it is on hand and served from a large bowl placed on a separate table. The lights in the dining room and on the table are lit when the reception begins.

ARRANGEMENTS

When giving a large tea, a canopy and carpet over the front steps are provided. In all very large establishments where there is much entertaining there is an equipment of racks and checks for wraps. Smaller households can hire these for the occasion and they will save much confusion. As to servants it will be necessary to hire extra ones unless the hostess employs a number. A man should be stationed on the sidewalk to open the carriage doors and a second one should call the carriages. A butler stands during the reception just inside the front door so as to be able to open it immediately the guests reach it. A second butler is at the door of the drawing room to announce the guests. In small cities or towns where all the visiting list is personally known to the hostess it is not necessary to have people announced, but in a large society where perhaps a third of those who come are strangers except in name it is indispensable. Maids help the women with their wraps in a room appointed for the purpose, men servants taking the hats and coats of the men guests and checking them on racks in the hall if it be large enough to accommodate them; otherwise an upstairs room is set apart for the purpose.

In the dining room there should be plenty of waiters to serve the guests comfortably, their number depending on the size of the reception. As a rule there are from four to six waiters. Usually one's own china is both insufficient and too good to be used on an occasion of this kind when the breakages are apt to be heavy. A capable caterer will provide everything necessary for the entertainment—china and glass, extra silver, men servants, coat racks, awning, etc., as well as the collation. The easiest way to give such an entertainment is to leave the whole affair in his hands. Caterers send estimates in detail on request.

The younger members of the family, whether small children or half-grown girls and boys are usually allowed to make their appearance on the day when the grown-up sister is launched into society, but they should be kept well in the background. Little girls on such occasions wear simple white dresses such as they use for dancing class and juvenile parties.

All the cards left on the day of the reception should be carefully gone over afterwards and checked off on the visiting list. Far the best way to keep a list is to mark the names in the new issue of the Social Register. This is much less trouble and more accurate and not nearly as laborious as writing out the list in a blank book. The debutante is not expected to call on those who come to her reception. She makes calls only in acknowledgement of invitations received, whether accepted or declined, and of course she makes calls of condolence and congratulation.

OTHER DEBUTANTE ENTERTAINMENTS

Though the reception is the most general method of introduction it is somewhat smarter to bring out the girl by means of a more exclusive and individual entertainment. This is sufficient in itself but is often given some weeks later in addition to the reception. A dance is the most pleasurable form for both young girls and men as it is peculiarly their own function, only a sprinkling of older people being asked, though from twenty to thirty young married couples are always sought for. Dances are given at public ball rooms or in one's own house if there is space to do so. Even owners of large houses, however, prefer to give large entertainments in public ball rooms as it eliminates so much confusion and upsetting of the domestic regime. Dinner dances in a series of three or four small ones or one large one or a theatre party, with supper and informal dancing afterwards, are other forms of introducing girls.

Appropriate reception gown for the mother of a debutante

PRETTY FRENCH MODELS FOR YOUNG GIRLS

FOR "FASHION DESCRIPTIONS," SEE PAGE 890

SMART FASHIONS FOR LIMITED INCOMES

THE GOWNS AND WRAPS AND HATS THAT A WELL TURNED-OUT DEBUTANTE MUST HAVE FOR THE SEASON—SUITABLE MODELS FOR EVERY OCCASION, BUT NOT A GREAT VARIETY SHOULD BE CHOSEN

IT is not easy to get together a wardrobe for the debutante on a small sum, but it does not begin to entail the expense that is as a rule credited to it. The first step is to make a reasonable yet comprehensive list of what is required, which, when brought down to essentials, will be found not half as big as one had imagined. One point cannot be too often emphasized, not only for those of limited income but for everyone, and that is that most women have far too many clothes. Fewer things, but suitable—a proper gown for each occasion—will turn out a far smarter woman than a slap dash collection of clothes. She who wears one well-fitting, well cut and becoming gown over and over again is infinitely beter turned-out than she who appears in a variety of mediocre frocks. Such a woman gets full use from her entire wardrobe while it is still in fashion; and leftovers from season to season that must be remade and freshened are eliminated as far as possible. If the foregoing ideas are kept in mind when purchasing for the debutante they will be found helpful. Of course as practically everything must be new one cannot get below a certain lump sum. The wardrobe described in this article will be found to fill every want and turn out a girl smartly for every occasion. As far as possible the models are illustrated. Many characteristics of present fashions are particularly suited to the very young, for instance the kilted and plaited skirts, the jackets that either suggest or follow the Russian blouse, while the draping and festooning of evening gowns is exquisitely graceful on slender figures. First we shall make a list of the gowns and et ceteras that a debutante will need for a season, and then describe them piece by piece. The following covers everything:—A walking suit; set of furs; a cloth afternoon gown; separate coat to go with it and to serve as evening wrap as well; one theatre gown; two evening gowns; fancy waist and shirt waists for tailor suit; one dancing petticoat; one walking petticoat; one bath wrapper; one long negligée; one dressing sack; six combinations, corset cover and petticoat drawers; two corsets; flannel underwear; one pair tights; one pair patent leather boots; one pair calf skin boots; one pair tan lace boots; one pair patent leather slippers, and if possible satin slippers to match gowns; bed room slippers; arctics; rubbers; opera boots; three pair chamois short gloves; four pair white gloves; four pair long white gloves; three hats; collars and ties; veils; eight pair heavy black stockings; two pair black silk stockings; one pair silk stockings to match each pair of satin slippers.

No. 6.—Pretty model for separate fancy blouse

No. 2.—New French model for a cloth afternoon toilette

THE TAILORED SUIT

Sketch No. 1 gives a very pretty suit. It is just the thing for the morning walk, for skating, motoring, etc. The model as seen was in very dark blue, hard finished serge, with wide basket weave braiding as trimming. If preferred soutache or rat tail braid can be substituted. The line of the bottom of the coat is carried out between the front openings by a braided band that tops the skirt plaits. This can be left plain if desired. The skirt yoke is plain and smooth, with a stitched belt of the material at the waist. This belt finish is seen on almost all skirts, not carried up bodice fashion but straight and narrow. It is more modish than a separate ribbon or leather belt. As lining for the coat choose either a slate gray satin or a dark blue soft messaline, as these colors are so much more serviceable than white. There is no lining in the skirt, it being worn over a petticoat. Let it be not more than two inches and a half from the ground in length, as this is now the proper length for walking skirts. The mixed materials so much in vogue are also lovely for young girls, and if chosen in good dark tones will outwear any one color fabric and last for years. The wide wale two-toned serges are most effective, blue and black, green and black or brown and black being very much in evidence. Grey mixtures are not so youthful. An exquisite serge is in two shades of old rose, dark and light, but this of course is not so practical. Wool cheviots too are splendid. There is an excellent one in invisible stripes of very dark green and very dark amethyst. Checks are not advised as they are more distinctly for spring and autumn than winter. Do not have a very heavy interlining put in the coat, unless the wearer requires it, for the reason that our climate has mild days even in midwinter, and when very cold weather comes a cardigan can be worn under it. In this way economy is practised, for the suit will serve in the spring until one can put on thin clothes, eliminating the purchase of a spring suit.

FURS

It is very difficult this winter to find anything inexpensive in furs, since such skins as skunk or Alaska sable and bear, which heretofore have been reasonable, are in such

No. 1.—Good style hard finished serge walking suit for a young girl

demand for trimming costly furs that they have almost doubled in price. If these can be afforded, however, they are a good choice as they are very durable. Pony skin is the only thing left that can be had for small expenditure. Very good looking muffs in black moiré pony, with trimming of fancy braid stitched on in bands are procurable for twenty-five dollars; muffs not quite so good, cost not more than eighteen dollars. Neck pieces depend upon what model is chosen whether a broad flat stole or a short scarf and bow. Pony is really a good investment. To buy cheap grades of such furs as pointed fox, lynx or mink is money thrown away.

CLOTH AFTERNOON GOWN

This is shown in the second drawing. It is a design by one of the famous French makers and combines a princess effect with a plain skirt. Lightweight broadcloth, either Copenhagen blue, cinder grey, or willow green may be used for it. By chosing a light color one will have a gown dressy enough to use when pouring tea, alternating it for that purpose with the theatre gown. The basque is long, reaching almost to the knees; it is a little higher on the left, and opens over the underskirt. The fastenings are of self-tone silk cord running across to flat cloth buttons. In the yoke there is cream, fancy net lace, with a turn-down frill of imitation Venetian crochet to outline the yoke. The back of the frock is finished with folds of the cloth brought from the shoulders, and carried through buckles of cord at the waist, hanging in pointed ends on either side.

THE THEATRE GOWN

Virtually all models for wear in the house or at the play are made without collars, in round, pointed or square necks. The model illustrated in drawing No. 3 is to serve for three occasions: for receiving at one's own or one's friends receptions and for wear to dinner, when the occasion does not require full evening dress, as for instance in the country, where formality is dispensed with or at houses where it is not worn for Sunday night supper.

No. 5.—Dark tones are very smart even for debutantes; this model is developed in peacock blue

The skirt of this model is made in charmeuse, but ordinary crêpe de chine may be substituted if this is too expensive. The color is pale onion, that shade somewhat stronger than the one we have known as apricot. The entire bodice is of cream lace; in the original, embroidered silk lace was used but any kind may be substituted. This is put on over a pale yellow satin lining, veiled in chiffon. Near the yoke there is a two inch band of very delicate gold lace. Chiffon the same tone as the gown is draped down over the skirt, caught at waist and near the hem with ornaments made of the fabric. A panel of good lace runs down the left side of the skirt.

THE EVENING GOWNS

We have enumerated only two, which is a very small allowance, but will suffice in places where there is not a great amount of entertaining. Three evening gowns are enough in even the largest city. The frock in the fourth sketch is an exquisite one, fascinating in its material and design. A heavy soft taffeta in white is its fabric, with a garniture of silk poppies under tulle and an over skirt of tulle (silk tulle, of course, not the perishable illusion). The thin material is draped down from the left shoulder over folds of the silk. On the right a line of poppies, each encased in a puff of tulle, is

No. 4.—Here a youthful and charming effect is obtained by the use of floral garniture

brought to the belt, a narrow folded band of taffeta. The tulle drapes from the right hip down to the left side, where it is knotted, the same arrangement being seen on the train in the back. The sleeves are of tucked tulle, with a band of lace on the edge. To wear well a sleeve must have some body to it, and if one perspire at all freely a gown will be ruined in one evening unless it is well covered by shields. Make all evening gowns with a short taffeta undersleeve to hold the protector, either a whole sleeve or a deep cap that can be held around the arm by a bow of tulle or satin. Unless this is done you will find the gown in a sad condition after one wearing, as perspiration rots the material, and it is anything but nice to have it come in contact with the waist itself. It will prove a great economy to have the bodices of low neck gowns lined in a cotton or linen lining fabric, as they must be cleaned and cleaning is ruinous to taffeta. For the second evening gown choose something that both in material and color is very practical. It is so easy these days to do both, as satin is such a favorite, and dark tones are almost more in evidence than delicate ones. Even at balls one sees a large proportion of the gowns in such shades as that lovely one known as king's blue, while peacock is quite the rage. A dark golden brown is much in vogue, not to mention the various greens, myrtle, emerald or willow that are all so

No. 3.—Smart theatre or informal dinner frock

popular. The very deep cream shades that hover between the old-fashioned café au lait and tan are excellent, smart in the extreme, and yet good for many wearings without soiling. Make this gown rather substantial, without diaphanous draperies to tear in dancing, lightness being given by the bodice trimming and thin sleeves. The model (No. V) shown for it is very lovely. On the skirt there is a deep hem which may be either of velvet or of the same material. A good deal of weighting must be used at the bottom, as the beauty of the gown depends so largely on the straight, graceful hang of the skirt. Whichever is used for this hem, either satin or velvet, is folded in points at the front of the waist, overlapping at the bust. The model was in peacock blue, the top of the waist in tulle mounted over silver net. The sleeves of lace over silver, and there are bands of lace on the skirt. That exquisite shade known as American Beauty is quite lovely in this frock, with the touches of silver on the waist. It need not be feared that these strong colors are out of keeping for the debutante; for all the young girls have at least one such gown in their wardrobe.

SEPARATE COAT

Whatever is chosen for this it must be made to answer for evening as well as day time wear, as a limited wardrobe cannot afford a wrap for evening use only, and the separate coat is indispensable. Fur is of course the

most desirable and one can get good pony skin with shunk or pointed fox collar for a reasonable sum. This will answer for all uses and wears excellently. Hudson seal of fair quality is not very expensive and is serviceable though not nearly so durable as pony. If fur is beyond one's means or not exactly what

White hats and furs are very appropriate for the debutante. Georgette models. For "Fashion Descriptions" see page 890

one wishes a lovely separate coat, ready to fit every requirement can be devised of corduroy, which is very fashionable this year, with fur trimmings. Very much the style of coat I mean is shown on page 684 in Vogue of October 23. For the all-around service this garment will be put to, black is the best color, as that will go well with the suit or the cloth dress and also look well in the evening. But, according to your choice in these garments, you may be able to find some other color that combines with them all. The pockets had better be left off as they give too business-like a look to a coat that is to be worn at night. Many of the imported coats are lined in one tone soft satins, dark in color, and these do not soil quickly. Bronze green, electric, Empire or peacock blue, gun metal or leather are all good colors for this purpose.

FANCY WAIST

In the sixth drawing is seen a very smart waist on original lines. This may be worn with the tailor suit when something more elaborate than a shirt waist is required. It is made on a thin satin lining covered with chiffon; both materials may be of the same color or contrasting or of two shades of one color as one likes. Gold lace is the principal trimming; it is laid across the shoulders and just above the belt, also on the sleeve tops. The main body and sleeves are in half-inch tucks. Thin cream net forms the collar and yoke; and there are small chiffon buttons at the front. The buttons may be of gold if desired but are better in the material. Silver or any of the many metallic laces may be substituted for the gold. Another very good model for a chiffon blouse is the one published on page 556 in Vogue of October 9th.

SHIRT WAIST

Lingerie materials are worn the year round by adding a slip underneath in the winter. These slips in mull are very good and inexpensive at $1.50. When silk or satin is chosen for a shirt waist it should be of the thinnest and softest quality, nothing is smart that has even a suggestion of stiffness. Nothing is prettier than plain blouses with standing turnover collar and turned-back white cuffs of either lace or linen for the morning. Net is worn again a great deal. From four to six waists besides the fancy one form an ample supply.

DANCING PETTICOAT

The debutante should by all means have a satin or silk underskirt with two or more lingerie flounces, such as was illustrated and described on page 472 of Vogue of September 25. Satin is somewhat more clinging and is therefore better than silk; it also cleans more satisfactorily.

WALKING PETTICOAT

We advise for constant use a foulard petticoat on the order of the one described in Vogue of October 30, on page 728. The excellent reasons for adapting it are given there.

A NEGLIGEE AND DRESSING SACK

Sketch No. 3 on page 729 in the same number of Vogue is a lovely wrapper model, and an unusually nice little sack is shown on the sketch of the lingerie and silk petticoat. The model illustrated was of crêpe de chine, but it may be carried out equally well in albatross or any thin silk. The sleeves and body are cut in one with the body hanging straight from the shoulders and arm holes; its fullness is brought in by a folded belt of ribbon with bows at front and back. The pattern is simple so that it is easy to make, and either a ready-made trimming or hand-embroidery may be put on around the fronts and sleeves. If made of very thin material a lining across chest and back will be necessary.

No wardrobe can be kept fresh without a good cleaning fluid and the debutante's will need constant rubbings and treatings to keep things spotless. An excellent cleanser comes in liquid form; it is strictly non-inflammable and it takes out spots without leaving a rim. It is reasonable at 25 cents a bottle.

In buying gloves do not make the mistake of getting them too small. A glove that

Fetching outfit for a morning walk. Designed by Tuch. For "Fashion Descriptions" see page 890

pinches cannot possibly be smart and many a costume is ruined in effect by gloves that are too short in the fingers or too narrow across the backs. And gloves that fit wear twice as long. The top button should always fasten comfortably and should come at the wrist line, not up on the rise of the hand beneath the thumb. Walking gloves, either dog skin or chamois, are not too large if they wrinkle on the backs, and are smarter if roomy enough to allow for this. Evening gloves should be a trifle smaller, a quarter of a size, not more.

Smart matched set in velvet and sable for afternoon wear. Models by Tuch. For "Fashion Descriptions" see page 890

NEW MATERIAL FOR COMBINATIONS

It is taken for granted that the debutante will wear combination underwear, either corset cover and drawers or corset cover and petticoat. An excellent material for these, one that will wear three times as long as nainsook or dimity, is madras. It comes in stripes combined with pretty floral or conventional patterns. It is very strong but not heavy, launders to perfection and in texture is smooth and soft. It is lovely if made with just an edging of Cluny or Valenciennes, the pattern of the material requiring no insets or further trimming. Very inexpensive and thoroughly satisfactory garments as well as effective ones will result if this suggestion is taken. It costs 50c. a yard and two yards will make either combination. For night gowns also it is very desirable. Many designs are to be had.

VOGUE POINTS

THE debutante can manage a lovely hat to go with a particular gown by trimming it after a late French importation, with just a huge tulle bow. It is easy to find an untrimmed hat with a straight brim in any of the department stores, the color depending upon the frock it is intended for. The bow has four square loop ends on either side, and a big knot at the middle. Three or four thicknesses of tulle will be required for each loop, and these should be carefully wired. Black velvet with either white or black tulle is lovely, brown velvet with brown, yellow moiré with brown, peacock beaver with blue or black, and so on; any number of good combinations being possible. One may have several bows for the same hat with great success.

An all white gown is often trying, even for the debutante, and there are ways of adding a little color, that are most attractive. A Worth gown has a bow knot of pale blue showing under a tulle sleeve, while another model has one sleeve entirely of pink dogwood, the blossoms fastened on a thin foundation. The other sleeve is of white tulle.

SEEN IN THE SHOPS

THE PERFECTION OF READY-MADE EVENING GOWNS—HAIR ORNAMENTS AND LINGERIE MODELS

THE outfitting of the debutante is not so overwhelming a task if one takes advantage of the excellent ready-made models, as very often only the slightest alterations are needed. There are illustrated this week three low-necked gowns which are ready to wear at a moment's notice, or they may be duplicated in any color or trimming desired. The first is a model of very picturesque character and one that suits a youthful figure to perfection. It is a frock designed for dinners and small informal dances rather than balls. It is suitable also for theatre parties, now that it has become the general custom to wear gowns cut out at the neck to the play. The material is a white charmeuse crêpe, heavy and rich in texture, the front of both skirt and bodice being embroidered in gold thread and white floss. The crêpe is cut plain; the skirt is long, circular and bias over the hips, and the waist is without fullness and joined to the skirt by a straight piping or seam, there being no belt. From the shoulders starts the white net, beaded in gold that entirely veils the upper portion and comes down over the skirt in a tunic, pointed at the sides. Both at back and front this crosses at the waist. Bands of bugled embroidery, two and a half inches wide, border the neck and tunic, the latter showing beaded tassels at the bottom. The sleeves are of the crêpe, and covered in the fancy net, put on slightly full with the banding at the cuffs. The neck is square at the front and pointed at the back. Price, $85.

No. 2. Pretty frock of pink crêpe de chine and silver embroidery

PINK CRÊPE DE CHINE

Reasonable in price and effective is the gown in the second drawing. It is of pink crêpe de chine, the skirt giving the idea of a tunic by means of a three-inch tuck, which runs slightly higher at the back. There is a girdle of the crêpe de chine caught in shallow folds. This is carried up almost to the bust and is square at the top. The body of the waist is of the material, covered with silver beaded mousseline, which over the shoulders and in the sleeves is thin and lined in pink chiffon. Silver and bead trimming is laid over the shoulders and around the sleeves; in the back it runs to the waist and ends in tassels. The sum asked for this is $60.

WHITE SATIN GOWN

The third model is unusually handsome and consequently high priced. The skirt has an over drapery of chiffon marquisette, as light in appearance as tulle, but very durable, which hangs in a point at the front. There is a long-pointed basque, the belt and pieces over the shoulders being of white embroidery on marquisette. The shoulder bands leave a space across the bust and at the sides of the waist which are filled in with silver lace of a Brussels mesh. The lining stops rather low at the front leaving the silver lace on the neck laid over very pale pink chiffon. The sleeves are of marquisette, tucked around but released at the outside, leaving full puffs. The end of the tucks is marked in disks of silk floss. The girdle is straight across the back with a shallow point running upward. As the embroidery comes down from the shoulders it is carried off in a broad sash with a bead bugle fringe at the bottom. The tunic comes around and goes under this, on the right side without fullness, on the left it is carried upward and laid in plaits. A cluster of cerise velvet geraniums is tacked on the corsage. The frock is a very lovely one, the work on it being exquisite. Price, $150.

No. 3. Exquisite evening gown of white satin

No. 1. Debutante's theatre frock of white charmeuse, beaded in gold

HAIR ORNAMENTS

To suit the classic styles of hair dressing there is an infinite variety of fillets and bandeaux in soft pliable velvets and ribbons that follow the shape of the head and are most effective. A Grecian band at $15.75 is of silver filet net, quite large in mesh, and made up over the palest shade of mauve velvet; on the net flowers are appliqued by hand in silver ribbon. Here and there, very sparsely scattered, but sufficient to add richness, are set amethysts and rhinestones. The velvet is caught in tight every three or four inches, thus dividing its length into four

(Continued on page 896.)

SEEN ON THE STAGE

The Brilliant Opening of The New Theatre—A Magnificent Structure Too Big for Ordinary Dramatic Purposes—The Current Events of the Theatrical Season

EVERY once in a while America comes to the fore with an event that causes world-wide interest, and the last of the kind was the dedication of The New Theatre on Saturday, November 6. It was a day of sunshine, literally as well as figuratively, for the founders, and when the last carriage had drawn away from the entrances past midnight the men who provided the two millions of dollars for the structure heaved sighs of relief that an ordeal was over.

In certain respects this endowed theatre, almost a national institution, is the most remarkable of its kind. Viewed as an architectural achievement—an artistic visual whole—both from exterior and interior, it is massively impressive. The too spacious auditorium, the vastness of the lobbies, the sumptuousness of decorations and hangings fairly stagger one with their opulence, and no matter how one looks at them, the effect is precisely the same, for bigness and permanency are conspicuous everywhere.

Granting due credit to those creating this institution for the drama's uplift, there is one factor that cannot be evaded, and that is the size of the auditorium. At both performances of Shakespeare's "Antony and Cleopatra," Saturday and Monday evenings, November 6 and 8, the consensus of opinion was that for plays of any calibre, other than the biggest, The New Theatre is manifestly too large, for during the first acts of the Shakespeare play at the dress rehearsal on Saturday more than half the 2,500 invited guests heard little or nothing of the words spoken on the stage. The parterre boxes, the last third of the orchestra chairs, and the stalls in the spot where first balconies are located in most theatres are so far removed from the footlights that any sense of intimacy with the players is wholly obliterated, and the impression conveyed to the majority on the opening day was of an occasion of state rather than of a function pertaining to a dramatic performance of the comfortable sort. It may be a trifle early perhaps to give a final verdict regarding this vital matter, but unless many of those who attended on Saturday are much mistaken, light comedies and plays of the "intimate" sort will be utterly swallowed in the depths of this majestic auditorium. Notwithstanding the significance of the dress rehearsal, the formal opening and the performance of "Antony and Cleopatra" as part of the entire scheme of the institution, as a playhouse for the drama, pure and simple, The New Theatre is not an unqualified success. Whether finally it will be dedicated to opera comique, and to spectacles, remains to be seen, but beyond any reasonable doubt, unless the unexpected develops, its original purpose must suffer curtailment.

As an event in the history of the American drama the dress rehearsal of "Antony and Cleopatra" will never fade from memory, but, although planned for years and anticipated for months, its actual fulfillment stopped short of the proscenium, for brilliant as the occasion was, it is not unfair, or misstatement of fact, to say that so far as the play was concerned it traveled but a short distance beyond the footlights. After the third act the acoustics, which the audience believed to be faulty, were partially remedied by shutting off two of the three dynamos that furnish the power for the ventilating apparatus, and those who remained in the theatre after this corrective measure had been taken noticed a distinct improvement in the carrying power of the voices of those in the play's cast.

The ceremonies on the afternoon of November 6 and the performance in the evening were attended by the representative people of New York in all prominent spheres, and the earlier function, consisting of the delivery of the keys of the theatre from the builder, Otto M. Eidlitz, to the architects, Carrere & Hastings, and by them to J. Pierpont Morgan, as representative of the trustees, was dignified and solemn.

HARRY LEIGHTON

Who plays the rôle of "Justice Prentice" in "The Witching Hour," which is in its second successful year

Previous to the beginning of the ceremonies the orchestra played Beethoven's "The Dedication of the House," and as the opening strains floated out, the gorgeous red curtains were parted, showing the guests of honor grouped about a table on the stage, at the left of which sat Governor Hughes, directly opposite Mr. J. Pierpont Morgan and Senator Elihu Root. Around them were Chancellor Henry Mitchell MacCracken of New York University; Dr. Nicholas Murray Butler, President of Columbia University; Woodrow Wilson, President of Princeton University; Dr. John H. Finley, President of the College of the City of New York; Joseph H. Choate, former Ambassador to Great Britain; Gen. Horace Porter, former Ambassador to France; William Lyon Phelps, Professor of English Literature at Yale University; Brander Matthews, Professor of Dramatic Literature at Columbia University; Dr. Felix Adler, head of the Society for Ethical Culture; William D. Howells, author; Hamilton W. Mabie, editor of The Outlook; Richard Watson Gilder, editor of The Century Magazine; Thomas A. Edison, inventor; William Winter, critic; William Archer, of London, critic; Prof. Schelling, of the University of Pennsylvania; George Pierce Baker, English Professor at Harvard University; Prof. H. Fairchild Osborn, Vice-President of the American Museum of Natural History; John Bigelow, author; Walter Damrosch, conductor; Peter T. Barlow, Major Henry Lee Higginson, of Boston; A. B. Walkley, critic, of London, and the administrative staff and several of the founders, and behind a bank of palms was hidden a chorus from the Metropolitan Opera House.

Presenting the silver wrought keys, the work of Mrs. William C. Deming, a worker in silver, to the architects, Builder Eidlitz said:

"In April, 1908, I was commissioned by you architects with the erection of this theatre. It is now completed. I therefore deliver to you the keys."

After replying to this brief speech of the builder, Architect Hastings turned to Mr. J. Pierpont Morgan and said:

"To you, Mr. Morgan, representing the founders of The New Theatre, we deliver these keys and declare that it is well and truly built."

Mr. Morgan, in accepting the keys, then replied:

"In receiving these keys I wish to thank you in behalf of the founders for the beauty with which you have endowed this edifice, and for the care you have shown in its building and erection. Let me further acknowledge our indebtedness to those who have assisted you in the work—to you, Mr. Ingalls, faithful administrator; to Mr. Brainard, able engineer; to Mr. Hagen, ingenious in stage construction—to name only a few of those without whose faithful and expert endeavor the work could not have been brought to its successful completion. By the authority vested in me by the founders, I hereby declare The New Theatre open. I dedicate it to the services of the drama and the citizens of New York."

Immediately after Mr. Morgan's address the Metropolitan Opera House chorus sang an ode, written specially for the occasion by Percy Mackaye, and then Governor Hughes delivered his address, which, in part, was:

"This is not a dramatic club. It is not intended to be for the entertainment of the few. Its purpose is not to provide exclusive privileges. This should be regarded as the people's theatre, making an appeal to the intelligent public; and it should be generously supported by the public. We cannot conceive of a state of society in which the dramatic instinct of our nature should not have play. It is impossible to view otherwise than with solicitude, a careless and indifferent attitude on the part of the intelligent members of the community toward dramatic representation.

"In artistocratic communities, the great importance of having adequate opportunity for the development of the fine arts, and for the encouragement of the drama has been abundantly recognized; but that development and that encouragement are far more necessary in democratic America than in any artistocratic community. . . .

"The stage has always been a great instructor, but it has succeeded best when its instruction has not been explicit, but implicit. No trouble lies with that view of art which reflects life, if only it deals, not with a museum of abnormality, but reflects those wholesome currents of living in life as a whole, in which, thank Heaven, goodness ever predominates and progress is ever sure.

"So we welcome this institution today, because by the foundation that has been provided by men of means, there will be an opportunity for the drama which might not be afforded if the field were left solely to be occupied by those who were impelled purely by commercial consideration; and we are content to believe that with actors well trained, with companies well provided, with excellent management, and the representation of the drama according to its best traditions, a sure appeal will be made to the intelligence of the City of New York, and this may be

garden is a benefaction worthily described in the words of Mr. Morgan, as dedicated to the drama and to the citizens of New York.

Scarcely waiting for the applause in behalf of Governor Hughes's speech to hush, Senator Root took the platform and said, among other things:

"The establishment of this theatre, founded by private munificence, imbued with public spirit, is in recognition of the fact that this same rule which applies to all other arts applies also to the art of the acted drama, as the French learned more than two centuries ago in founding the Comedie Française. This institution, abjuring all pretension covered by the cant phrase about 'elevating the stage,' purposes to make it possible to preserve what is best in the drama by making it possible to present what is best upon the stage, even though the demands of profit and the requirements for profit may demand a lower standard. . . .

"Here, comparative independence of the sheriff, to enable the managers with cheerful souls to give us the best plays well acted; to give us the good old plays with which history and tradition and the memory of some of us associate the names of great actors; to give us the good new plays all the more readily produced because of the new spur of better opportunity for the stage and the audience; here can be found enjoyment which leaves no bad taste in the mouth; here the managers may snap their fingers at the sensational and meretricious; and here for many and many a year, while the brilliancy of these decorations grows dim, while the founders pass away and new audiences throng the aisles and occupy the seats, many and many a year shall be exerted to the full and to the beneficent influence of the acted drama upon the minds, the morals and the manners of our people. It is a good cause, bravely undertaken, and the men who have espoused it are entitled to the hearty thanks of all of us."

The founders of The New Theatre are: John Jacob Astor, George F. Baker, Edmund L. Baylies, August Belmont, Cortlandt F. Bishop, Frederick G. Bourne, Alexander S. Cochran, Paul D. Cravath, W. B. Osgood Field, Henry Clay Frick, Elbert H. Gary, George J. Gould, Eliot Gregory, Archer M. Huntington, James H. Hyde, Ernest Iselin, Arthur Curtiss James, Otto H. Kahn, W. de Lancey Kountze, Clarence H. Mackay, J. Pierpont Morgan, James Stillman, H. McK. Twombly, R. B. Van Cortlandt, Cornelius Vanderbilt, William K. Vanderbilt, Henry Walters, Harry Payne Whitney, M. Orme Wilson and Henry R. Winthrop.

"IDOLS"

IT IS not often that the dramatization of a popular novel finds a level consistent with that of the book itself, and in the case of "Idols," made into a play by Roy Hornimann from W. J. Locke's story of that name, and produced for the first time in New York a few evenings ago at the Bijou Theatre, there is no exception to the rule. The play was performed in London a year or so ago under prosperous circumstances, but whether the English record is to be duplicated here is a question at this time rather difficult to answer.

However, Mr. Hornimann has done his work with skill, and although issue may be taken with him on some of the melodramatic phases of the work, there can be no dispute over the fact that he has exhibited discretion. If some of the characters do not equal in interest those in other of Mr. Locke's stories, no blame can be laid at the door of the one making the dramatization, and in the essential details—the working out of the development of succeeding events and the handling of the one big dramatic scene—Mr. Hornimann deserves distinct praise.

Those who have read the Locke novel will recall that after *Hugh* has secretly married *Minna Hart*, the daughter of a Jew money-lender, he maintains a close friendship with the wife of his comrade, *Gerard*, and it is this relationship which, although finally arousing the hate of *Gerard*, saves *Hugh* from being convicted for the murder of *Hart*. On the night that *Hugh* goes by stealth to the rooms of *Minna*, to assure her that he will not cause her to be cut off from sharing in her father's will by revealing their true relationship, a servant kills the money-lender, and the tenseness of the play comes after the arrest of *Hugh*, in his trial for the crime of which he is about to be convicted.

Frederick Lewis and Hedwig Reicher, in Martha Morton's adaptation of "On the Eve"

In that gripping moment when the court appears ready to declare the innocent man guilty, *Irene*, to save the man who has saved the life of her husband, *Gerard*, in the mountains, cries out that Hugh has visited her in her apartment on that fateful night, and naturally there is excitement and confusion.

However, in the midst of the turmoil, when *Gerard* appears to have lost faith in his wife, *Minna* tells the truth, and there is a general straightening of matters, with the curtain descending upon a double reconciliation which leaves to the imagination of the audience full latitude to supply the sequel.

Although the company was generally competent, there was at least one spot which could have been materially strengthened. Mabel Roebuck as *Irene*, and Sheldon Lewis, H. J. Carvill, Blanche Weaver and Orlando Daly played the principal parts, except that of *Minna Hart*, which was entrusted to Leonore Harris. The play was produced under the direction of Walter N. Lawrence. Mr. Lawrence has provided an adequate scenic equipment. The dressing of the parts has been done discriminatingly and the entire production is well set on the stage.

IRENE MOORE
Appearing in "The Girl by the River" at Vaudeville Houses

GENEE AS A DANCING STAR

THOSE of us who have seen Adeline Genee in fluffy costumes of white, pirouetting about on her nimble toes, will be glad to behold this dancing marvel in a smart walking costume. Likewise we shall not object to beholding her in the difficult and graceful steps of the new dances she introduced to New Yorkers a few evenings ago in "The Silver Star," at the New Amsterdam Theatre, on which occasion she scored in The Christmas Fairy, The Spirit of the Champagne, and The Springtime Queen dances. Although Mlle. Genee makes her American début in a speaking part, it is her terpsichorean art that again triumphs, and indeed this supple, vivacious ballerina seems to withstand competition, and to be for the moment, at least, supreme.

"The Silver Star," the combined work of Harry B. Smith, who wrote the libretto, and Bowers, Hubbell Schwartz, Gumble and Jerome, who assume responsibility for the music, is a bright, dazzling affair, punctuated with gorgeous stage settings. It is a panacea for the blues and a relaxer for tired nerves. Of course, to bring matters to a happy conclusion, the silver star, worn by a long-lost daughter, adorns the neck of the spry Genee, who is straightway lifted from the rank of street dancer to the position to which she rightfully belongs. But it is not the slender plot which interests in "The Silver Star," nor the few lines so well spoken by the dancing queen; it is Genee's dances, her brilliant costumes and her effective pantomime that score.

Such clever stage arrangements as that in which the Danish danseuse appears suspended high in the branches of The Christmas Tree please the eye, and the dance immediately following, in which Genee brings to life each of the apparently huge mechanical "boys" and "girls," is a credit to the originators. As for the rest of the entertainment, it is sufficient to say that it entertains, for there are Bickel and Watson, delightfully droll comedians; quaint Emma Janvier, agile Nellie McCoy, Lee Harrison and Barney Bernard. "The Silver Star" is bright, snappy, musically tuneful and dashing, so that from present indications it seems destined for a long run.

A CLEVER COLORED COMEDIAN

BERT WILLIAMS, of the old combination of Williams and Walker, is again in New York, and recently made his welcoming audience roar with laughter at his experiences in "Mr. Lode of Koal." Many people who have heard of the cleverness of this colored comedian, and who have not seen and heard him, will do well not to miss the chance which is now open to them at the Majestic Theatre.

JANET BEECHER
Who will shortly be presented in a new play under the direction of W. A. Brady

While the musical comedy itself is shallow, and frequently misses fire, Williams is a host in himself. In his particular line he is an artist, for he is never vulgar; his points are made with true deftness and he rarely clowns. In the singing of "That Is Plenty," and "Believe Me," in which he deserves unstinted commendation for repression, he is convincingly effective, and elsewhere during the course of his difficulties as the unwilling monarch of a realm, where his authority is represented by the figure zero, his subtle touches of humor are invariably just as they should be.

In the large company there is a host of bustling dancers, and one, Siren Nevarro, appears conspicuously as premiere. Ada Banks sings "In Far Off Mandalay," and Georgie Gomez has a good song.

THEATRE CHAT

LIFE seems to have a more cheerful outlook these days for Charles Waldron, now playing the role of *Wheeler Brand*, a young reporter, in "The Fourth Estate," at Wallack's Theatre, for by the rewriting of the last act he is not obliged to do away with himself nightly, and the audience is sent home with a more comfortable feeling. But the real cause for Mr. Waldron's happiness lies in the fact that, in accordance with the promise of George C. Tyler, of Liebler & Co., he is to be made a star. Mr. Tyler has turned over to him the manuscript of a new play by Hall Caine, and the production will be made next year.

It is eight months since "The Climax" first made its appearance on Broadway, and it grows in favor every week. Such is the popularity of a story prettily told.

George Cohan's "The Man Who Owns Broadway" seems to have settled down comfortably at the New York Theatre for the winter, and each night the audience clamors for Raymond Hitchcock's North Pole speech, which is the biggest hit of the performance.

Not content with being one of the most successful stars in one of the most successful plays—Belasco's "The Easiest Way"—Frances Starr announced that she has prepared a book on her experiences last summer in Europe—a book "grave and gay, but mostly gay."

Marie Tempest is to take part in a special performance to be given this winter for the benefit of the Actors' Fund of America. She will sing a number of songs for the first time since she abandoned musical comedy.

Fannie Ward opened her season in "Van Allen's Wife," by Forrest Halsey and Lee Arthur. This is the first serious emotional work she has ever attempted.

Liebler & Co. are to be congratulated upon having signed for a term of years that capable actor, Arthur Byron. A play is being specially prepared for him, but in the meantime he will appear in "For Better For Worse."

WHAT THEY READ

LOVE'S PRIVILEGE. By Stella M. Düring, Author of Disinherited. With Illustrations in Color by Frank H. Desch. J. B. Lippincott Co. $1.50.

IT IS announced that this novel captured one of the three $1,000 prizes offered by the Chicago Record-Herald for the most baffling stories of mystery submitted in competition. The plot of "Love's Privilege" hinges on a murder, the victim of which was known to have been madly in love with the girl who was engaged to another man. Just before the perpetration of the time the unsuccessful suitor was cad enough to lay siege to and win the heart of a trusting maiden, the younger sister of the woman for whom he still fostered an unreasoning passion, and whose fiancé he had openly avowed to kill.

On the very eve of the death of the villain the younger sister was cruelly enlightened by the man himself as to the falseness of his tender protestations to herself. Subsequent to the murder—in fact, till the final chapter is reached, the real criminal is suspected to be either the man whose life had been threatened by his rejected rival or the deceived young girl. As it turns out, however, the actual murderer is an unimportant person who appears only once or twice in the tale. The incidental complications are puzzling in the extreme and ingeniously contrived. Several of the characters are fairly well drawn, and after considerable tribulation and testing of true love and devotion the two sisters find happiness in the end.

"Love's Privilege" is at least a clever mystery story and well worth reading.

THE OLD TOWN. By Jacob A. Riis, Author of The Making of an American, How the Other Half Lives, The Battle with the Slums, etc. With Illustrations by W. T. Benda. The Macmillan Co. $2.00 net.

Mr. Riis has done the world a good turn in making this heartsome book out of his youthful memories. He was bred in the little Danish city of Ribe, and this book is the story of Ribe as it was in his boyhood, and as it is to-day. We all love the little countries, perhaps next to Holland, Denmark, and this sympathetic, humorous, imaginative account of a typical Danish community should help to keep our love for the land of Hamlet alive and warm. Much of the book is autobiographic, much of it concerns the family of the author, but he must be a churl who will reproach Mr. Riis with egotism in these delightfully confidential pages. It is the picture of such a community as this that makes the thoughtful American conscious that our huge area and our immense material wealth have left us singularly poor in some of the things best worth having. Shall we take refuge in the assumption that Mr. Riis has idealized "The Old Town"? Scene after scene in Mr. Riis's volume is rich in human quality, now humorous, now pathetic, now dramatic. The author's style shows the vigor of the Danish race, and the discipline of his long apprenticeship to reporting for the daily papers of New York. It is always lively, never slovenly, much of time effectively picturesque. This is a book to fascinate Americans young or old, and to teach them the valuable lesson of the beauty that may inhere in a civilization widely different from our own, yet related to ours by the remote ties of blood and of early ancestral ideals. Mr. Benda's illustrations are all agreeable, and his frontispiece shows a fascinating figure of young womanhood.

RECOLLECTIONS OF GROVER CLEVELAND. By George F. Parker, A.M., LL.D. The Century Company. $3.00.

Mr. Parker, who was Mr. Cleveland's appointee to an important place in the consular service and long closely associated with him as secretary and friend, and as nearly as may be, publicity agent, thought in this latter relation there was not the remotest touch of that baseness which sometimes marks the service of that character rendered to public men, has written of the late ex-President with a sort of affectionate veneration. Nobody who reads this book can rise from it with the uncharitable opinion of Mr. Cleveland that many of his countrymen at one time entertained, and if Democrats who passionately regret what they regard as the mistakes of the second Cleveland administration shall hardly be induced by Mr. Parker to think them other than mistakes, they will surely dismiss from their minds any lingering suspicion that they were worse than such. Only the bitterest enemies of Mr. Cleveland ever persuaded themselves against the whole tenor of his life, public and private, that he profited personally by the bond sales, but many who once supported him have believed that he was cajoled by the selfish interests of those near him into placing the money issue ahead of the tariff issue. Mr. Parker seems to make it plain that such was not the case, that Mr. Cleveland's preoccupation with the repeal of the Silver Purchase Act in 1893 was the result of his own strong conviction. It is interesting to know that Mr. Whitney was even opposed to Mr. Cleveland's outspoken definiteness on the silver question in 1892. The inside history of the third nomination, as given by Mr. Parker, is a matter of great interest and much significance. It is illuminating also to have the truth as to the personal relations of Mr. Cleveland and Mr. Hill.

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GROVER CLEVELAND'S FATHER
From "Recollections of Grover Cleveland"

We think Mr. Parker has not proved—indeed, he has not attempted to prove—that the postponing of the tariff question in the face of the silver question which made inevitable the disruption of the Democratic party and its subsequent exclusion from power was a necessity of the time. Doubtless Mr. Cleveland believed that he was justified at what he thought an unforeseen crisis, in delaying the question upon which the people had definitely pronounced at the polls, that he might turn aside to deal with an important, but in one aspect secondary, question. If the campaign of 1892 meant anything it meant immediate tariff reform. Mr. Cleveland chose to disregard this plain meaning of the verdict at the polls in order first to obtain the repeal of a law that never should have been passed, and when he came to deal with the tariff he found himself and the people betrayed by the protectionist Democrats in the House and conscienceless leaders in the Senate. The result was the crystalization of sentiment upon the free silver issue and the neglect of the tariff question for the next eight years.

It is an impressive picture that Mr. Parker draws of Mr. Cleveland's sturdy public virtues and of his little suspected personal charm, of his warmth of heart, his instinctive hatred of meanness and of dishonesty in every form. His inability to deal comfortably with the press appears here as the inevitable outcome of his simple sincerity and sturdy self-respect. His privacy was shamelessly outraged by a portion of the American press, and it is not surprising that he found it impossible to court correspondents and editors. Mr. Cleveland's opinion of public men as exhibited in this volume is of great interest. It is satisfactory to find that Mr. Parker has omitted a favorable opinion of a discredited senator, which opinion, written before the exposure of the latter, was included in the matter of this volume as it appeared in McClure's Magazine. Mr. Parker's style is delightful, clear and idiomatic, but dignified and scholarly. He has made an excellent book, which is absolutely necessary to him who would arrive at a true notion of Mr. Cleveland.

CONCERNING ANIMALS

THE condition of dogs, horses and cats in the Bronx section of New York City is reported as deplorable, the peddlers, small expressmen and boys, nearly all of whom are foreign born, treating dumb things with a mercilessness never exceeded and rarely equalled in late years here. The conditions do not exist in the thoroughfares of Manhattan, but the animals in the Bronx are protected neither by the police, nor by the A. S. P. C. A., this immense and, in parts, thickly populated territory being without the regular service of even one humane society officer. Such cruelty is a discredit to the A. S. P. C. A. and the New York Humane Society.

A FIT MEMORIAL

The late Captain Nicholetts, R. N., of Great Britain, who worked in his younger days with Miss Cobbe for the abolition of vivisection, and who throughout his long and busy life found time to battle for justice for animals, was fortunate in having friends who desired to memorialize his humane work. A few weeks ago a watering-trough for horses—decided upon as both an appropriate and practical memorial—was unveiled by the Dean of Bristol, and in the concluding portion of the prayer offered by him he said, "Let us incline our hearts to minister, so far as we can, to their (the animals') necessities. Blessed are the merciful, for they shall obtain mercy." What a pity it is for the sake, both of abused animals and human beings, that clergymen, as a class, are not less indifferent to animal misery. The Dean of Bristol's sentiments should surely be taken to heart by every member of the ministry.

THEOSOPHISTS AGAINST VIVISECTION

The Theosophical Society has started a new Medical League for the abolition of vivisection, vaccination and inoculation, which is certainly a large order considering that most societies restrict their activities to one of these reforms only. Theosophists are to be recognized as members, but those outside the cult can come in as associate members. As there are already two anti-vivisection societies of large membership among the laity, besides a medical anti-vivisection association, it would seem as if the British public is already sufficiently supplied with propagandists to urge these reforms in medical power. As a rule there is danger in the multiplication of societies having the same object, unless excellent executive officers are selected and new methods of crusading practiced.

BELATED PLEASURING

After being prohibited for ten years the killing of deer was permitted in New Jersey during the early part of this month, and it is stated that at the opening of the season every train brought hunting parties, while many others arrived in automobiles and pitched tents, so that they could camp out and be on the drives and stands early. In spite of the claims of the farmers in some states that these beautiful animals are destructive to their crops, it does seem that the news of this day of grace should not include an account of so many hundreds of men going out to enjoy themselves by killing them.

CATS AND FITNESS

The idea of a sort of civil service examination for cats would probably be deemed a bit crazy, but something of the kind is actually operative in regard to the cats in the French war office, where these animals are recognized as members of the staff—their service consisting in rat banishing. They are not picked up haphazard, but must be of a certain size and strength and, in order to fit those selected for the service among military stores, they are sent for one or two voyages on a warship. If they cope successfully with the rats always to be found in the holds of ships, they are promoted to shore duty. This scientific method of finding out the fittest to survive for the duty of ridding military depots of destructive pests is commended to government employees in this country.

MERELY A MATTER OF SANITATION

How sanitation, recently engineered by the unscientific, came to the rescue of African peoples afflicted with a terrible disease, is the subject of some very interesting statements made by Sir Henry H. Bell, formerly the Governor of Uganda, East Africa, and now the governor of northern Nigeria. When he took charge of Uganda, the sleeping sickness was chronically epidemic, the fatalities in seven years reaching the shocking total of 200,000 out of a population, near the lakes, of 300,000, and after waiting three and a half years for some helpful word from the doctors, he concluded to take the situation into what he called his "unscientific hands." He had the entire population removed from the lake shore to a place further inland, and since then the ravages of sleeping sickness have entirely stopped, there being only an occasional case where the disease was contracted before the change of location. The design of the removal was based on the belief that the disease would die out when the Tse Tse fly was unable to renew the source of infection, for this fly is merely a carrier of disease not the creator of it, as some scientists maintain, and there being no source from which the fly can now get the disease, it is expected that in two or three years it will have lost its infective qualities. It will be recalled how in the case of the fever that so fatally attacked large numbers of the soldiers in the barracks situated in the harbor of the Isle of Malta, the erection of new accommodations on the hights for the soldiers stopped the epidemic, although the doctors had pronounced the cause of it to be goats' milk, which is largely an article of diet there.

EFFECTIVE VISITING TOILETTES FOR WINTER AFTERNOONS

FOR "FASHION DESCRIPTIONS," SEE PAGE 890

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ON HER DRESSING TABLE

ALL the little imperfections due primarily to accumulations of dust in the skin are eliminated by the new Sweedish washing powders which seem to go to the very root of the matter, first softening and opening the pores and then cleaning them of all impedimenta. The powder comes in a nice little box and has a delightful odor of almond meal—I'm not sure that some of that cleansing mixture is not included among the ingredients, but in any case the result is quite as good. Take a little of the powder in the hand and rub it well into the skin after moistening with warm water. It goes down into the pores with thoroughness, whitening the skin at the same time and softening it. The price is $1 a box.

The woman who does not feel the charm of the fragrance of heliotrope is difficult to find, for that pretty purple flower has a host of admirers, though it has always been very difficult to capture the essence of its sweetness in any extract. Here is one, however, that meets this demand and is, moreover, one of the new concentrated essences of which only the merest suspicion is necesary. Neither is it expensive, because although the bottle is tiny, its contents will last a very long time owing to the minute quantity needed for any occasion.

Five pretty little corsage sachets of satin lie in a row, each of some dainty hue and imprisoning the fragrance of a whole flower bed of blossoms. The price is but 50 cents a box. Apropos of perfume, I must not forget an essence of the lily of the valley (said to be the favorite extract of the King of England), exquisite in quality. It is one of the very finest perfumes of the day, highly concentrated and exceedingly refined.

The same importer has brought from France a compact little case the contents of which are far less poetical than the scent just described. It is nothing less than a box of coloring matter for the hair and eyebrows, the same preparation being used for both, though with two different brushes. Coming from one of the best known houses in Paris this will inspire interest on the part of those who need such things; and in its favor I may add that never was dye of any kind more easy to apply.

There is a great art in the new method of dressing the hair—art in producing a careless, negligée effect which in reality is not careless at all, but the product of skilful manipulation and study. All stiffness of coiffure has entirely disappeared, as well as any exaggeration of the size of the head by means of what is technically known as "rats." The new dressing of the hair is almost universally becoming and at the same time has the effect of taking years away from one's age, a fact that will be welcomed by all who are past youth. It has the appearance of having the head wrapped in long strands of hair, bound in the most simple manner, while in many cases the contour of the middle of the head is left plainly visible. A few soft waves are pulled out a bit over the forehead, but very little loose hair is permitted as the effect aimed for is a classic purity of outline. Another equally fashionable variation has swirls of hair drawn loosely into a clump in the centre of the head and around this the strands of hair circle in what is seemingly a very negligée fashion. The latter coiffure has been made up just as described by an exceedingly clever French hairdresser in town, and sells complete for $35, not at all expensive for so handsome an arrangement and one requiring so much of the finest and longest hair. It is especially good for the woman who is not very skilful in handling her hair, since it may be pinned into place without further ado by four handsome tortoise-shell pins, included in the price mentioned. A double braid of very long hair may be had instead of the loose arrangement of strands, and this, while equally fashionable, is perhaps a trifle easier to keep in order. The hair used is the finest quality, a great deal to say nowadays when Europe is being ransacked to find a sufficient quantity with which to supply the immense demand.

Various means are offered whereby we may hope to efface the aftermath of summer as represented by freckles and brown patches which have been collected under the rays of a too ardent sun on the golf links, tennis court or the water. One of the best known means of eliminating all traces of these little spots is a paste selling for $1.50 a jar. It has earned a good reputation as well for its excellent results in removing blackheads, and it has the further advantage of being exceedingly easy to use.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

FASHION DESCRIPTIONS

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LEFT FIGURE.—Gown of citron colored liberty satin, veiled in self-tone marquisette. The satin slip is heavily encrusted with gold embroidery and crystal bugles.

MIDDLE FIGURE.—Gown of rose pink mousseline de soie, trimmed with silver lace in bowknot effect and silk embroidered roses.

RIGHT FIGURE.—Pale mauve crêpe de chine with a ruffle finish of satin in a deeper tone. Heliotrope silk sash, hanging fringed ends.

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UPPER LEFT.—A large, becoming hat of furry white beaver, with moderately high but wide bowl-shaped crown and broad brim that rolls up daringly at the left side, forming a flat, wide revers. The trimming is of one handsome plume, tacked to the left side of the crown immediately under the brim revers.

UPPER RIGHT.—This is one of the handsomest fur garnitures of the season, designed by Tuch, for a young woman. All three pieces—hat, neck piece and muff—are developed of rich, lustrous velvet in deep jet black, and lavishly trimmed with sable fur of choicest quality. The hat is a large, becoming shape of picturesque seventeenth century contours. A broad strip of sable encircles the base of the crown, and at the back, near the right side, closes under a graceful panache of long-flued black ostrich plumes. An entire sable pelt with paws and tail is posed over a side-plaited *bavolet* frill of velvet to form the neck piece. The muff, which is quaint and old-timey in shape, shows a wide centre section of sable, flanked at either end by a full ruche of velvet and shirred and puffed satin hand frills.

LOWER.—Lovely in a combination of rich, expressive Bourbon blue and deep black is this set from Tuch, designed expressly for a débutante. The hat, of most fetching outlines, a trig little neck piece and a large, commodious muff are all developed to correspond. The hat is a huge beret, a blend between a Marie Antoinette toque and a Louis XII turban, softly draped with supple, deep blue velvet, and at either side decorated with fan-shaped groups of cordings of graduated length. The narrow brim is masked with a band of deep black Persian paw fur, and at the left side trimmed with a cabochon of spirally wound velvet-covered cord in the exact tone of the crown drapery. The neck piece and the large, pillow-shaped muff are made to correspond with the hat.

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LEFT FIGURE.—Suit of mulberry cloth, with a long, plain skirt and a rather short and jaunty jacket. This coat is double-breasted, fastens on the left side at the bust and then is folded back, giving a decidedly cutaway effct. Cuffs of mink.

MIDDLE FIGURE.—Suit of emerald green chiffon velvet, trimmed with black braid. The skirt is long and slender and finished at the bottom with a three-inch band of skunk. The plain coat is given a distinctive note by a small band of fur, which is placed at the back between the shoulders.

RIGHT FIGURE.—Gown of sage green voile, beautifully draped in soft folds. A six-inch band of black lynx runs down the front and also around the sleeve at the elbow. Yoke of Irish lace.

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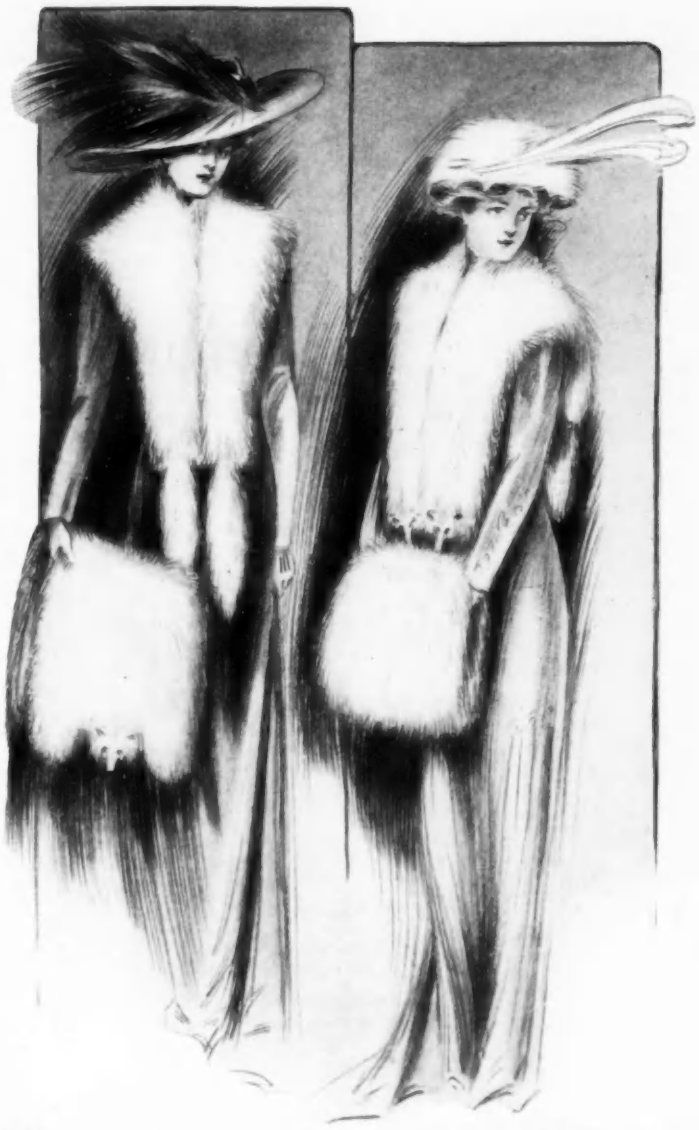

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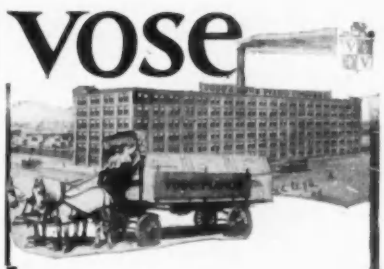

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NEW YORK

ART EXHIBITIONS

EXHIBITIONS NOW ON

New York. Metropolitan Art Museum. Loan exhibition to commemorate the Hudson-Fulton celebration. Until November 30.

American Fine Arts Galleries. Twenty-tieth annual of the New York Water Color Club. Until November 21.

Keppel's. Etchings of New York, by Joseph Pennell.

Montross's. Water colors and pastels by American artists. Until November 20.

National Arts Club. Exhibition of books of the year. Until November 26.

Lenox Library. Exhibition of prints, maps and books to illustrate the Hudson-Fulton celebration, and portraits, etc., of Washington Irving to commemorate the fiftieth anniversary of his death.

Macbeth's. Paintings by Albert Lucas.

Ederhimer. English mezzotints. Until December 1.

Wunderlich's. Lithographs by Whistler. Until November 30.

Knoedler's. Pictures of animals by Percival Rosseau, and in the lower galleries water colors by Carlton, J. Chapman and C. W. F. Mielatz. Until November 27.

Duveen's. Collection of original Wedgewood pottery.

Ehrich's. Special exhibition of Dutch pictures of the seventeenth century.

Buffalo. Albright Gallery. Selected works by Hugo Ballin, Louis P. Dessar and Henry Golden Dearth, and water colors by Walter L. Palmer.

Chicago. Art Institute. Twenty-second annual of oil paintings and sculpture. Until November 28.

Montreal, Can. Art Association. Modern British pictures, collected by the Royal British Colonial Society of Artists of London.

Philadelphia. Art Club of Philadelphia. Twentieth annual of oil paintings and sculptures. Until December 5.

Pennsylvania Academy of Fine Arts. Seventh annual joint exhibition of water colors by the Philadelphia Water Color Club and the Academy. Also the eighth annual of the Pennsylvania Society of Miniature Painters. Until December 18.

Washington. Congressional Library. Collection of etchings presented to this country by the Italian Government.

EXHIBITIONS TO COME

New York. Fine Arts Building. Winter exhibition of the National Academy of Design. December 10 to January 9. Exhibits received November 22 and 23.

Knoedler's. Recent pictures by Frederic Remington. November 29 to December 11, and works by Harrington Mann. November 29 to December 4.

Fine Arts Building. Twenty-fourth annual of the Architectural League of New York. January 29 to February 19.

Brooklyn. Ye Handicrafters' Club, 14 Nevins Street. Annual arts and crafts exhibition. November 26 to December 4.

Chicago. Art Institute. Annual of arts and crafts and decorative objects. December 7 to 22.

Art Institute. Annual of paintings by artists of Chicago and vicinity. January 4 to 30.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. January 23 to March 20.

AUCTION SALES

New York. American Art Galleries. Antique textiles, bronzes, silver and copper objects, Chinese and Japanese porcelains, etc., collected by Mrs. G. R. Pier. November 18, 19 and 20, 2:30 P. M.

GOSSIP

AS USUAL the first large New York exhibition of the season—this year the twentieth annual—is that of the New York Water Color Club, which is now being held in the South and Middle Galleries of the Fine Arts Building, and which consists of 363 works, including about twenty-five miniatures. A feature of the display is a group of thirty pictures of Spanish scenes, painted by Mr. F. Luis Mora during the past year, among which are interesting views of old Seville and of the boatmen and fishermen of Cadiz and Valencia. The Beal prize of $200, awarded by the jury for the most meritorious water color shown, was won by Miss Hilda Belcher with her picture "Girl in White," depicting a young girl wearing a thin white gown with a diaphanous white scarf around her shoulders. The walls of the room are also of a whitish tone so that the only color in the painting is the girl's dark hair and several sofa cushions on the seat beside her. Some of the more notable pictures exhibited are "A Glimpse of Lake Como," "The Jungfrau," and "The August Moon, Lake Como," by Charles Warren Eaton; "The Destroyer," by Howard Smith; "Columbus Circle, New York," evidently painted from the roof of a house on 59th Street, and showing a birdseye view of the Circle, with a glimpse of the Hudson and Jersey shore beyond, by Colin Campbell Cooper; "A Little Tokio Girl," by Esther Hunt; "Awakening Hills," by Norman St. Clair; "Evening on the North Sea," by M. H. Hardwick, showing three peasant women standing on the shore of the sea; "Early Morning" and "Indian Summer," by W. Merritt Post; "White Birch," by Charles H. Wright, depicting a dainty little nude with gauzy wings sitting in the branches of a birch tree; a life-size portrait bust called "My Mother," by Francesco Spicuzza; portrait of Mrs. S., by Rhoda Holmes Nicholls; portrait of a little girl entitled "The Picture Book," by Ethel H. Townsend; "Little Maid at the Looking Glass," by W. J. Whittemore, and "Seakonnet Point," by Fred Dana Marsh. The attendance so far has been satisfactory, and during the first week $1,600 was realized on sales. The highest price for a single picture was $400, paid for Charles Warren Eaton's fine painting of the Jungfrau, and the next highest—$300—was paid for the prize picture, "Girl in White," by Hilda Belcher.

The most important exhibition of paintings ever shown at a dealer's gallery in this country marked the opening on November 6 of the new Scott and Fowles rooms, at 590 Fifth Avenue. It consisted of eleven masterpieces by early Dutch and English painters, lent by Mr. and Mrs. Charles P. Taft from their collection at Cincinnati. These paintings—and they are all exceptionally fine examples—were "Portrait of a Young Man," "Portrait of a Young Woman," and "Portrait of Michielsè de Wael," by Frans Hals; "Portrait of a Young Man Rising from his Chair," by Rembrandt; landscape with cattle and figures, by Hobbema; portrait of Mrs. Weyland and son, by Sir Joshua Reynolds; portrait of Maria Walpole, Countess of Waldegrave, and Duchess of Gloucester, and portrait of the Tomkinson boys, by Gainsborough; portrait of Miss Coussmaker, 1768, by John Hoppner, and portraits of Jane Fraser Tyler and Edward Sackwell Fraser, by Raeburn.

It was announced last week that the house furnishings and art collections of the late James Henry Smith would be sold at auction by the American Art Association some time during January. Mr. Smith's house was that formerly owned by the late William C. Whitney and is one of the most beautifully decorated in New York. With its furnishings it is said to have cost him $2,500,000, and he himself added many more valuable tapestries, paintings, art objects, etc. Among the tapestries there is a rare set illustrating the sieges of Tyre and Jerusalem, once owned by the Marquis Nicolai, and among the pictures good examples by Van Dyck, Murillo, Gainsborough and Sir Thomas Lawrence.

By the generosity of Mr. J. Pierpont Morgan and Mr. Henry Walters, of Baltimore, the Metropolitan Museum of Art is to have a thoroughly characteristic painting by John La Farge. The picture purchased is entitled "The Muse of Poetry," measuring about 40 by 50 inches, and representing a seated female figure in yellow draperies. It was painted about thirty years ago, and bought from Mr. Otto Heinigka for about $10,000. Another important acquisition by the Museum is an original Greek statue of "An Old Market Woman," which is nearly life size and in fairly good condition. It was found in Rome under an old building that was pulled down in 1907, and is the only realistic Greek statue that has ever been found with the head intact.

The Metropolitan Museum has also received by bequest of John Stewart Kennedy, who died on October 31, the sum of $2,250,000.

It is reported that Duveen Bros. have just bought from Col. Warde, in whose family it has been since 1759, a full length portrait of Frans Hals and his family by himself, for $40,000. It is said that an effort is being made to raise by public and private subscription enough money to purchase the painting so that it will remain in England.

The organization known as Ye Handicrafters' Club has recently moved into a new building at 14 Nevins Street, Brooklyn, and on November 26 will open there its annual exhibition of arts and crafts.

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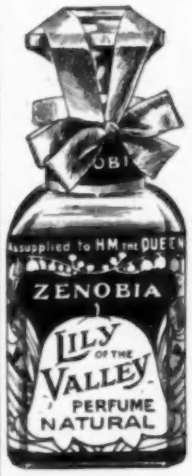

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SOCIETY

DIED

Norrie.—On Monday, November 8, 1909, at New London, Conn., Gordon Norrie, son of the late Adam Norrie, in his 80th year.

Van Nest.—On Sunday, November 7, 1909, Margaret Taylor Van Nest, wife of the late Alexander T. Van Nest, and daughter of the late Robert Lenox and Sophia Sherman Taylor.

ENGAGED

Barrows-Foster.—Miss Marie A. Barrows, daughter of Mr. H. A. Barrows, of Rochester, N. Y., to Mr. Herbert D. Foster, of Brookline, Mass.

Benedict-Livingston.—Miss Juliette Turner Benedict, daughter of Mr. James A. Benedict, to Mr. Philip Livingston.

Carpenter-Cobb.—Miss Beatrice Carpenter, daughter of Mr. Charles Whitney Carpenter, to Mr. Candler Cobb.

Emmet-Hadden.—Miss Laura Emmet, daughter of Mr. Henry Coster Emmet, to Mr. Harold Farquhar Hadden, Jr.

Goodwin-Dillen.—Miss Elizabeth Goodwin, daughter of Mrs. Walton Goodwin, of Washington, D. C., to Lieut. Roscoe Dillen, U. S. N.

Howell-Willing.—Miss Evelyn Virginia Howell, daughter of Mrs. Joshua Ladd Howell, to Mr. George Willing, Jr., of Philadelphia.

Mills-Kirkby.—Miss Hazel Abercrombie Mills, daughter of Mrs. Mortimer Mills, to Mr. Dwight Kirkby, of Englewood, N. J.

Neilson-Lowry.—Miss Lucy Brooke Neilson, daughter of Mr. Robert Neilson, of Philadelphia, to Mr. M. K. Lowry, of Norfolk, Va.

Robbins-Minturn.—Miss Sarah Jewett Robbins, daughter of Mr. Julian W. Robbins, to Mr. John Wendell Minturn.

Seymour-Leake.—Miss Susan H. Seymour, daughter of Mr. Julius Hubbell Seymour, to Mr. Joseph B. Leake.

Smith-Sutton.—Miss Sarah Lawrence Smith, daughter of Mrs. Ethelbert Smith, to Mr. Richard D. Sutton.

WEDDINGS

Bleecker-Verplanck.—Nov. 18.—Mr. T. Bache Bleecker and Miss Virginia D. Verplanck, daughter of Mr. William E. Verplanck, were married on Thursday, Nov. 18, in St. Luke's Church, Fishkill-on-Hudson, N. Y.

Brock-Elliott.—Mr. Sidney Frederick Tyler Brock and Miss Marjorie Elliott, daughter of Mr. Richard McCall Elliott, of Philadelphia, were married on Wednesday, Nov. 17, in the Church of the Redeemer, Bryn Mawr, Pa.

Du Val-Lynde.—Nov. 18.—Mr. Clive Livingston Du Val and Miss Augusta Harper Lynde, daughter of Mrs. Rollin Harper Lynde, were married on Thursday, Nov. 18, in the Madison Avenue Presbyterian Church.

Flagg-Whitney.—Nov. 17.—Dr. Elisha Flagg and Mrs. Hugh Whitney, daughter of Dr. George B. Shattuck, of Boston, were married on Wednesday, Nov. 17.

Greenough-Whitridge.—Nov. 16.—Mr. Charles E. Greenough and Miss Eleanor Whitridge, daughter of Mr. Frederic W. Whitridge, were married on Tuesday, Nov. 16, in Grace Church.

Greville-Kerr.—Nov. 15.—The Honorable Charles Beresford Fulke Greville and Miss Alice Grace Kerr, daughter of Mr. John W. Grace, were married on Monday, Nov. 15, at London.

Hollins-Kobbé.—Nov. 18.—Mr. Gerald Vanderbilt Hollins, and Miss Virginia Kobbé, daughter of Mr. Gustav Kobbé, were married on Thursday, Nov. 18, at Babylon, L. I.

Peabody-Clews.—Nov. 16.—Mr. George Russell Peabody and Miss Natalie Clews, daughter of Mrs. John Henry Clews, were married on Thursday, Nov. 18, at the home of the bride.

Pratt-Benjamin.—Nov. 17.—Mr. Alexander Dallas Bache Pratt and Miss Beatrice Benjamin, daughter of Mr. William Evarts Benjamin, were married on Wednesday, Nov. 17, in St. Thomas's Church. Maid of honor: Miss Marjorie Gould. Bridesmaids: Miss Constance Pratt, Miss Beatrice Pratt, Miss Martha McCook and Miss Janetta Alexander. Best man: Mr. Peter H. B. Frelinghuysen. Ushers: Mr. Percy R. Pyne, 2d, Mr. Lydig Hoyt, Mr. Malcolm D. Sloane, Mr. Cortlandt Nicoll, Mr. William Baylis, Jr., Mr. Charles D. Miller, Mr. John A. Dix, Mr. John H. Auerbach, Mr. Edmund P. Rogers and Mr. Pierce Archer.

Walker-Sargent.—Nov. 17.—Mr. William Grieg Walker and Miss Elizabeth P. Sargent, daughter of Mr. Charles Chopin Sargent, were married on Wednesday, Nov. 17, in St. James's Church.

WEDDINGS TO COME

Aspinwall-Wagner.—Nov. 24.—Miss Bessie Reed Aspinwall, daughter of Mr. John Aspinwall, to Lieut. Hayden White Wagner, U. S. C.; Newburgh.

Ford-Hildt.—Nov. 24.—Miss Dorothy Ford, daughter of Professor Henry James Ford, to Mr. Thomas Hildt; Trinity Church, Princeton.

Hare-de Houthem.—Dec. 5.—Miss Irone Y. Hare, daughter of Mrs. Frank P. Mitchell, to Viscount Benghem de Houthem; Paris.

Macdonald-Whigham.—Nov. 24.—Miss Frances Macdonald, daughter of Mr. Charles Blair Macdonald, to Mr. Henry J. Whigham; Roslyn.

Noble-Miles.—Nov. 24.—Miss Yulee Noble, daughter of Mrs. William Belden Noble, to Lieut. Sherman Miles, U. S. A.; St. John's Church, Washington.

Probascoe-Rowe.—Miss Grace Probasco, daughter of Mrs. Henry Probasco, to Mr. J. J. Rowe; Calvary Church, Cincinnati.

HORSE SHOW

The twenty-fifth annual Horse Show opened on Monday, Nov. 8, at the Madison Square Garden. Present on the opening day were: Mr. and Mrs. Walter Watson, Mr. and Mrs. Francis Carley, Mr. and Mrs. E. S. Jaffray McVickar, Mr. and Mrs. Phillips B. Thompson, Mr. and Mrs. Willoughby Sharp, Miss Flournoy Hopkins, Mr. Edmund Ambrose Lynch, Mr. Edward N. Tailer, Mr. Gordon Coogan, Mr. and Mrs. Reginald Ronald, Mr. George S. Wallen, Mr. and Mrs. John H. Hanan, Mr. and Mrs. Le Roy Baldwin, Mr. and Mrs. Henry Carnegie Phipps, Mr. Eliot Cowdin, Dr. Ernest Fahnestock, Mr. and Mrs. Harris Fahnestock, Mr. Bradish G. Johnson, Mr. Henry F. Eldridge, Mrs. Thomas Janney, Mr. and Mrs. Mason Janney, Mrs. Richard P. McGrann, Mr. E. De Peyster Livingston, Col. Daniel Appleton, Mr. Morton Schwartz, Mr. and Mrs. Arthur Curtiss James, Miss Harriet Ferry, Mrs. Paul A. Sorg, Mr. and Mrs. Joseph E. Widener, Mr. and Mrs. Joseph Larocque, Mr. and Mrs. Herbert M. Harriman, Mr. and Mrs. Thomas Hitchcock, Jr.; Miss Celestine Hitchcock, Mr. and Mrs. Joseph Harriman, Mr. and Mrs. Harry Brooks Sargent, Mrs. Charles B. Alexander, Miss McCook, Miss Martha McCook, Mr. and Mrs. John R. Drexel, Miss Eleanora Sears, Miss Beatrice Crosby, Mrs. Joseph Stickney, Mr. Dennie Hare, Mr. W. Hude Neilson, Mrs. Edward R. Ladew, Miss Elise Ladew, Mr. and Mrs. Frederick H. Allen, Mr. P. Cooper Hewitt, Mr. Charles Lanier, Mr. J. Low Harriman, Mr. and Mrs. William A. Hazard, Mr. and Mrs. Eugene S. Reynal, Count de Ganay, Mr. and Mrs. William A. H. Stafford, Mrs. E. Ritzema De Grove, Mr. and Mrs. Alfred R. Conkling, Mr. Howard Conkling, Mr. and Mrs. J. Stevens Ulman, Mr. and Mrs. Robert Lee Morrell, Miss Jeanne Haggerty, Mr. and Mrs. Charles D. Dickey, Mr. and Mrs. J. Howard Wainwright, Mrs. Trenor L. Park, Miss Park and Mr. James F. D. Lanier.

RECEPTIONS

Chapin.—Mrs. Lindley Haffen, née Chapin, of No. 35 West Forty-ninth street, will introduce her daughter, Miss Katherine Chapin at a tea on December 4. Miss Chapin has already appeared at the Tuxedo Ball and at a dance given by Mrs. Alexander on October 29.

Holmes.—Mrs. Jabish Holmes will give a reception at No. 116 East Fifty-seventh street on December 11 to introduce her daughter, Miss Elise Mallory Holmes.

Griffen.—Mrs. Benjamin Griffen, of No. 41 West Fifty-seventh street, is giving a reception for her daughter, Miss Lucy Griffen, on Saturday, December 4.

THEATRE PARTIES

Leeds.—A theater party, followed by a supper and dance, was given on Thursday, November 11, by Mrs. Warner M. Leeds for Miss Love Godwin. Present were:

(*Continued on page* 894)

Imported Delicacies

One important thing is always left out of a French chef's recipe, "Use the same imported materials that I use." He assumes that if we go to him for the secret of his art we will follow his methods exactly.

How often, in a metropolitan restaurant, some lady says: "I wonder what the chef put in this dish to flavor it so delightfully!" The dish is perhaps a meat entree, served with a lot of little vegetables and things. Let us examine these things closely! There is a little shred of spicy Pimento from Spain. Here a miniature mushroom that grew in a cave near Bordeaux. So with the snips of string beans, the tiny peas, the Lima beans that the chef calls "flageolets"—all grew in the rich soil of France. That strip of flavorsome truffle is from the wood earth of Perigord, the final dash of Paprika came from Hungary. And, before cooking, the meat was moistened with the Olive Oil and Grape Vinegar of sunny France. All are "Cresca" delicacies.

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We want all fastidious folk to know the Cresca products, the possibilities that they offer and where to secure them. In a handsome illustrated booklet we give recipes to form the basis of many a novel dinner and luncheon. These recipes, done into practical form by Fannie Merritt Farmer, convey some charming ideas for the regular menu, and for elaborate entertainment. For suitably decorating these choice dishes, we have imported little French ornament cutters in the designs shown in the border. On receipt of the coupon cut from the corner of this announcement, with 4 cents postage, we will mail one copy of "Cresca Dainties" and one ornament cutter, to each reader of Vogue who has not already received one.

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Miss Lisa Stillman, Miss Joan Tuckerman, Miss Frances Burr, Miss Laura Livingston, Miss Civilise Alexandre, Miss Eleanor Steele, Miss Ursula Brown, Miss Eleanor Roekler, Miss Cella Higgins, Miss Elizabeth Hoyt, Miss Dorothy Hyde and Miss Rose Kane, Mr. George Henry Warren, Jr.; Mr. Duncan Squire, Mr. Stanton Leeds, Mr. Lewis Aarle, Mr. Bartow Farr, Mr. Don M. Kelley, Mr. Woodbury Seamans, Mr. Louis Noel, Mr. Hartford Powell, Mr. Gardner Perry, Mr. Paul Harmon, Mr. Ashton Crosby, Mr. Thomas Potter, Mr. Oliver W. Bird, Jr.; Mr. Henry A. Coit, Mr. Frederick Godwin, Mr. Henry Marshall and Mr. C. Alan Hudson.

INTIMATIONS

Amsinck.—Mrs. Gustav Amsinck, who is at the Gotham, will occupy her house, at No. 810 Fifth avenue, in a fortnight.

Brown.—Mrs. Harold Brown has returned to Newport after passing several months in Europe.

Burden.—Mr. and Mrs. Arthur Scott Burden will return from their country house, at Hicksville, L. I., early next month.

de Gersdorff.—Mr. and Mrs. George de Gersdorff have arrived at Naumkeag, the villa of Mr. Joseph H. Choate, at Stockbridge.

Dimock.—Mrs. Henry F. Dimock and her daughter, Mrs. Cary T. Hutchinson, have returned from South Coventry, Conn.

Dodge.—Mr. and Mrs. Cleveland H. Dodge and the Misses Dodge have returned from Riverdale.

Drexel.—Mr. and Mrs. George W. Childs Drexel, of Philadelphia, will close their country place at Bryn Mawr December 20.

Edgar.—Mr. and Mrs. Newbold Le Roy Edgar have returned from Europe to Tuxedo Park.

Gayley.—Mrs. James Gayley, who is at No. 20 Washington Square North for the winter, will give a dance for the Misses Gayley at the Colony Club December 8.

Gould.—Miss Helen M. Gould will return from Irvington on November 27 to her town house.

Gould.—Mrs. George J. Gould and Miss Marjorie Gould will leave New York in a few days for Toronto, Canada, to visit Mrs. Charles D. Kingdon.

Haven.—Mrs. George G. Haven has returned from a visit to Mrs. Forsyth Wickes, at Tuxedo.

Kinnicutt.—Dr. and Mrs. Francis P. Kinnicutt have returned from Morristown for the winter.

Kountze. — Mr. and Mrs. Luther Kountze, who have been in Atlantic City, returned to New York for the winter on November 15.

Moore.—Mr. and Mrs. Casimir de Rham Moore have taken the house at No. 14 West Tenth street, and will occupy it with their daughter, Miss Grace Arnold Moore, while their home, No. 109 East Thirty-eighth street, is undergoing alterations, which will be finished in October of next year.

Pierce.—Mr. and Mrs. H. Clay Pierce, who have been automobiling in France, Switzerland, Italy and Spain, have arrived at New York.

Pierson.—General and Mrs. J. Fred Pierson and Miss Margaret Pierson are at their town house for the winter.

MUSIC

THE music season, with more concerts and recitals than ever, is here, and although we may have had others where there was as much quality, never has there been such an array of quality and quantity combined.

Beginning scarcely a month ago, already we have had the Boston Symphony, the New York Symphony and the Philharmonic orchestras. Johanna Gadski, Marcella Sembrich, Louise Homer, David Bispham, George Hamlin and others have sung. The violin of Fritz Kreisler has throbbed its wondrous tones, and, besides the Sunday night concerts of the preliminary season at the Manhattan, we have had one of the regular group. This week the Metropolitan Opera Company will contribute its first Sunday evening's entertainment, and from that time to the close there will be no musical let-up. One question that presents itself is: How many financial wrecks will be strewn along the path? and from present indications it looks as if there would be more than a few.

Sunday afternoon the first concert of the season by the New York Symphony Orchestra was given in Carnegie Hall, and it was an affair of extreme musical interest. Whatever one may say regarding American symphony orchestras, there is no denying that Walter Damrosch has secured a fine body of musicians, for the tonal quality, the snap and the precision of the playing called forth unqualified admiration.

It had been the plan to hold the initial concert at The New Theatre, but owing to certain conditions this was impossible. The programme, while interesting enough, was not for the musical layman, for the music played was of ponderous weight, although in value it commanded respect. But the Elgar symphony, which was played in New York a year ago, is not a musically sympathetic work. There is not enough melodic beauty or interest in the occasion of the second hearing, and, granting the composer's endeavors to illuminate it from first movement to last with what we may term illustrative composition, it failed, save in the adagio and the finale, to strike with the conviction intended.

To record truthfully what happened it must be stated that at the close there was generous applause for the symphony, the orchestra and Mr. Damrosch, but there was a keener and more spontaneous appreciation for the Smentana's tone-poem, "From Bohemia's Forests and Meadows," which is abundant in musical contrasts and capable of expressive rendition. The four numbers of the ballet music from the pantomime, "Les Petits Riens," composed by Mozart, brought a spot of light to the afternoon, and caused more than one present to wish for more music of the same graceful sort.

Rimsky Korsakow's colorful arrangement of the Russian song, "The Twing Pole," on this occasion, received its first American presentation, and although it is not a great work, for the simple reason that it is not built on great lines, it is quaint in rhythm and melodic invention, and is well scored. All in all, credit is due the New York Symphony Orchestra, which from time to time during the season will give us novelties and plenty of capable soloists.

For the moment extended comment on the first programmes of the season, played by the almost incomparable Boston Symphony Orchestra, must be deferred. Each year this musical organization—machine-like in its oneness of playing efficiency, yet human in the beauty of its combined tone—comes to New York, and each year we are glad of it. It is no discredit to our own orchestra to give to the Boston organization the welcome due it, for it is probably second to no other orchestra in existence.

Isadora Duncan, a talented and hard-working young woman, who has ideas, gave her first public performance of the season at the Metropolitan Opera House a few evenings ago, and frequently caused a large gathering to break into applause. Whatever Miss Duncan may or may not do, and regardless of the fact that she is not by any means the most graceful dancer we have had, she is essentially intelligent. What she does comes from a well defined and thoroughly worked out idea, and because she succeeds by means of painstaking thought and preparation, she deserves an extra bit of credit.

On Tuesday night a week ago she had the assistance of the New York Symphony orchestra in her entertainments, dancing to the music of Gluck's "Iphigenia in Aulis," and appearing in more than a dozen numbers used especially to permit her to reveal her power of translating the classic dance. Many of them had to be repeated, and, as a sort of extra measure, Miss Duncan gave Schubert's "Moment Musicale," a Chopin mazourka, and Strauss's "Beautiful Blue Danube" waltzes.

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For the Debutante

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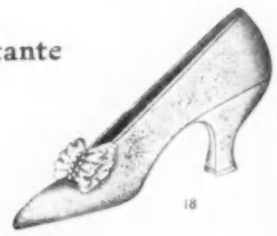

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SEEN IN THE SHOPS

(*Continued from page* 885.)

sections. This ornament can be copied in any color.

Popular are fillets of gold or silver braid which are very narrow, being scarcely more than half an inch wide. These are to be wound in and out of the hair and are studded in several ways. For example, a gold braid has gold cabochon nail heads with tiny beads to match around them. Another has gold nail heads with rhinestone beads. Colors are added to match gowns, pink pearls or turquoise beads showing well on the gold background. Silver ribbon is treated in the same way and is equally charming. These ornaments are imported and cost $4.95 each. They can be copied in satin or silk ribbon.

The department devoted to hair ornaments at this particular shop makes a specialty of several standard designs that never go out of fashion and are as much in demand one year as another. For instance, there is the maiden-hair wreath, always becoming in its delicate sprays and foliage. This comes in either gold, silver or green. With rhinestones on the leaves like dewdrops the price is $5.25; without the rhinestones it is $1 less. Another staple decoration is a wreath of ivy leaves, procurable in gold and silver, either bright or dull, and also in a mixture of the two. The leaves are entirely made of paillettes one overlapping the other. Price $3.50.

Laurel is lovely, the leaves being made of gold or silver tissue; it is to be had in green as well. These sell for $4.95. In one of the latest plays hair ornaments that appear to be solid rhinestone laurel are worn, and every woman has been eager to possess duplicates of them. The leaves, however, are only frosted, a process which this shops treats them to, thus producing a lovely head dress. The cost of frosting is $1.30 extra.

BLACK VELVET BANDEAU

This is intended to be worn under the knot of the hair at the back, the pointed ends, broader than the band itself, to be either crossed at the left or caught in on each side. Handsome pearl beads and medallions of mixed gold and silver are appliqued at intervals. Its cost is $12.50.

Twisted strings of pearl beads to be placed across the hair just above the brow are joined at either end by large cabochons made of rows of pearls; tassels hang down from these. The same design can be ordered in jet, either dull or bright. Price $6.25.

SINGLE ROSES

so perfect as to almost match the real are sprinkled with a few tiny but very brilliant rhinestones and are lovely to wear in the hair. All colors are provided in these jeweled flowers at $1.75 each.

SPANGLED ORNAMENTS

Both butterflies and bows, mounted on hair pins, are shown in all color spangles, light, delicate tints and dark, rich tones, such as brown, greens and blues. There is a variety of sizes, the prices being $2.25, $2.50 and $2.95.

BREAKFAST CAPS

These dainty combinations of ribbon and lace have now become a part of every smart wardrobe. They are to be worn with room gown or matinée when the hair is coiled informally for the morning, before the last touches are put on that make a finished coiffure. A lovely one, Dutch in character, comes well down over the head with frills all around the neck at the back, narrowing toward the front and caught by a bow on the top. A beading threaded by ribbon joins the frills to the cap. Cluny and valenciennes with fine embroidery are the materials in its make-up. Price $12.75. Much smaller is one entirely of valenciennes edging, the lace curling round itself from the centre of the cap. It is lined in pink and has a pink satin bow. This sells for $8.75.

OLD LADIES' CAPS

It will interest many to know that this shop is fully stocked with caps for elderly women and equipped to copy any favorite model that may be brought to them. Lace caps with ribbons are shown in numbers of styles and shapes, costing from $3.75 upwards. The stock of a maker patronized by the majority of our grandmothers was taken over by this firm when that maker went out of business several years ago.

EMBROIDERED NET ROBES

All the newest shades are pre[illegible]d with a flowered pattern in chain stite[illegible]ss that runs high up toward the waist, [illegible]nishing on the hips into scattered bl[illegible]ms and polka dots. These gowns for [illegible]re and house wear or simple evening [illegible]casions will be popular. A lovely brown [illegible]th wine tints, known as catawba brown, [illegible]ery effective in these robes; pavemen[illegible] gray is another new tint shown in them, [illegible] there is also an apricot or peach an[illegible] a very pretty pale tan. Material for [illegible] waist, embroidered and with trimming [illegible]so, are included in the price, which is $29. The work is done on a fine but strong silk net.

BARGAINS IN FRENCH COMBINATIONS

For ordinary wear there are excellent bargains in garments, corset cover and petticoat drawers. At the front of the waist in the corset cover there are tucks, with three buttons below to hold the top of the drawers in place and make them lie flat on the abdomen. The material is a medium heavy nainsook, with scalloping at neck and sleeves, every stitch throughout being hand work. The price is $2.75. The lower half, the petticoat drawers, is cut all in one bias on the hips. Next to this in price is the same combination, save that the drawers are made with a full ruffle put on, and there is an embroidered pattern on the front of the corset cover. Price $3.75.

WHAT SHE WEARS

(*Continued from page* 877.)

edges, forming separate designs. It was by far the best arrangement of the drawn-in skirt fullness yet seen, there being less confinement of the gathers and less suggestion of cramping the limbs. Still, although an improvement, there yet remained the attempt at the statuesque falling-in of drapery, which is evidently the design of this inartistic motif.

WOMEN TAKE NOTICE

The manager of one of the most prominent gown houses in town recently explained how such an awkward and disfiguring fashion had been devised and exploited. It appears that foreign gown makers of note are at present subject to great pressure from their business rivals, and they each strive to produce at the change of the seasons some ultra original and surprising style that will place them in the lime light of fashionable clients. Not only is that aimed at, but the intention is also to create a model that shall be extremely difficult to imitate without turning it into a burlesque.

AS SEEN BY HIM

(*Continued from page* 872.)

viands are the best, if they are really well cooked. We do not like fussy dishes nowadays, owing, perhaps, to the many systems for aiding the digestion and keeping thin. Some hostesses remain faithful to grape fruit as an introduction to luncheon, and others to oysters or clams. But neither the oyster, nor the clam cocktail is particular good form. The hors d'œuvres is safer, because several may be served in the French manner, and everyone has a choice, while there are many who fear oysters or clams, claiming that they induce typhoid—something which I do not believe. Another gastronomic fad now generally tabooed is the extraordinary salad, and all, except lobster and chicken mayonaise, have French dressing. A green salad is best, and next to that one of endives. With pimentoes or green peppers they make a pretty dish and the combination is healthful.

After all, there seemed to be a hitch in the Vanderbilt Cup race. Perhaps the novelty had worn away, and anyway we are not as much interested just now in racing motors as we are in improving them, making them stronger, less liable to accidents, more artistic, more comfortable and more luxurious. The excitement of possessing a new toy has passed, and we have reached the speed limit. Speeding, although thrilling, has its drawbacks, and those who like the automobile and have its true interest at heart, prefer a slower pace and fewer accidents. The motor has come to stay, but it is really an economic invention, not a sporting luxury, and moreover, the day in town was cold and drizzling. Later in the day, the weather conditions improved, and then all Long Island went to the meeting of the United Hunts, where there was racing by amateurs.

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